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VOLUME XI

NUMBER SIX

Western Arts Association Bulletin

THIRTY - THIRD ANNUAL REPORT AND YEAR BOOK 1927

REPORT OF THE MILWAUKEE CONVENTION

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RAYMOND T. FELL, Secretary
N. W. Cor. Dayton and Baymiller Sts., Bloom School Building,
Cincinnati, Ohio

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COPRRIGHT, 1927
By THE WESTERN ARTS ASSOCIATION

PRINTED IN THE UNITED STATES OF AMERICA

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Special Notice

News of the resignation of Secretary-Treasurer Raymond T. Fell shortly after the Milwaukee meeting, comes as a great surprise to many and with regrets to all. In accepting Mr. Fell's resignation as Secretary-Treasurer, the Council wishes to record its appreciation of the great work he has done during the three and one-half years he has held the office. The association is stronger in many ways than it has ever been before, and his place will be hard to fill.

In concurring in the appointment of Harry E. Wood, Director of Vocational Education and Manual Training in Indianapolis, to succeed Mr. Fell as Secretary-Treasurer, the Council is not bringing before the Western Arts Association an unknown person, for as far back as 1905, Mr. Wood was serving on committees in the association. After two years on the Exhibit Committee, he was made Treasurer; in 1916, Auditor; in 1920, President, and for six years thereafter he served on the Council, acting as Chairman in 1924. Mr. Wood will bring to the Secretary-Treasurer's office a rich background of experience in the affairs of the association.

All communications for the Secretary-Treasurer should be addressed: Harry E. Wood, 5215 College Avenue, Indianapolis, Indiana.

Signed:

ESTELLE HAYDEN,

Chairman of Council.

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Officers of the Western Arts Association

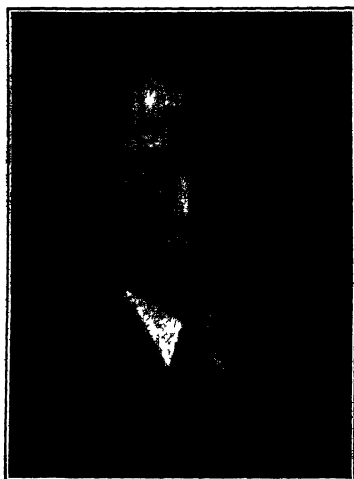
1927



ELMER W. CHRISTY
PRESIDENT
Director of Industrial Arts
Cincinnati, Ohio



ANN V. HORTON
VICE-PRESIDENT
Cleveland Museum of Arts
Cleveland, Ohio



RAYMOND T. FELL
SECRETARY-TREASURER
Lafayette Bloom Junior High School
Cincinnati, Ohio



PROF. WILLIAM G. WHITEFORD
AUDITOR
University of Chicago
Chicago, Ill.

Western Arts Association

Officers and Round Table Chairmen, 1926-1927

OFFICERS

MR. ELMER W. CHRISTY, President
216 East Ninth Street
Cincinnati, Ohio

MISS ANN V. HORTON, Vice President
Cleveland Museum of Art
1586 East 85th Street
Cleveland, Ohio

MR. RAYMOND T. FELL, Secretary-Treasurer
Bloom Junior High School
Cincinnati, Ohio

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Chicago, Illinois

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Barnhart Bros. & Spindler Co.
Monroe and Throop Sts., Chicago, Ill.

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President
8th Floor, Denton Bldg., Cincinnati, Ohio

RAYMOND T. FELL, Ex-Officio
Secretary-Treasurer
1494 Pullan Avenue, Cincinnati, Ohio

ROUND TABLE CHAIRMEN—1927

PRINTING ROUND TABLE—

MR. FRED HARTMAN,
Director of Education, U. T. A.,
600 West Jackson Boulevard,
Chicago, Illinois.

ART ROUND TABLE—

MISS GRACE M. BAKER,
Head of Art Department,
Colorado State Teachers' College,
Greely, Colorado.

INDUSTRIAL ARTS ROUND TABLE—

MR. J. H. McCLOSKEY,
1558 Larchmont Avenue,
Lakewood, Ohio.

HOME ECONOMICS ROUND TABLE—

MISS HARRIET GOLDSTEIN,
Associate Professor of Art,
Head of Related Art Section, Division of Home Economics,
University of Minnesota, St. Paul, Minnesota.

Western Arts Association

Officers and Round Table Chairmen, 1927-1928

OFFICERS

GEORGE S. DUTCH, President
Department of Fine Arts, George Peabody College for Teachers,
Nashville, Tennessee

EARL BEDELL, Vice President
Supervisor of Vocational Education
1354 Broadway
Detroit, Michigan

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Director of Art, Layton School of Art
Milwaukee, Wisconsin

HARRY E. WOOD, Secretary-Treasurer
150 North Meridian Street,
Indianapolis, Ind.

COUNCIL

H. ESTELLE HAYDEN, Chairman
3927 Ingersoll Avenue
Des Moines, Iowa

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Barnhart Bros. & Spindler Co.
Monroe and Throop Sts., Chicago, Ill.

GEORGE S. DUTCH, Ex-Officio
President

Peabody College, Nashville, Tenn.

HARRY E. WOOD, Ex-Officio
Secretary-Treasurer
150 North Meridian St., Indianapolis, Ind.

ROUND TABLE CHAIRMEN—1928

PRINTING ROUND TABLE—

LESTER A. REPPERT,
Director of Chicago School of Printing,
5464 Woodlawn Avenue, Chicago, Illinois.

ART ROUND TABLE—

ALFRED G. PELIKAN,
Director of Art,
624 Fifty-seventh Street,
Milwaukee, Wisconsin

VOCATIONAL EDUCATION ROUND TABLE—

HAROLD W. GOSSETT,
Assistant Director of Manual Training and Vocational Education,
270 Avon Avenue, Plainfield, Indiana.

HOME ECONOMICS ROUND TABLE—

JULIA R. GRADY,
621 North Henry Street,
Madison, Wisconsin.

MANUAL TRAINING ROUND TABLE—

MR. LOUIS B. ABBOTT,
234 Division Avenue, North,
Grand Rapids, Michigan.

Thirty-third Annual Convention Program of the Western Arts Association MILWAUKEE, WISCONSIN

May 4, 5, 6, 7, 1927

WEDNESDAY MORNING, MAY 4, AT NINE O'CLOCK

Official opening of Thirty-third Annual Convention.
Registration at Milwaukee Auditorium (in the Lobby,) and on the
Mezzanine Floor of the Hotel Wisconsin.
Visits to Educational and Commercial Exhibits.
Renewing old acquaintances and making new friends.

WEDNESDAY MORNING, MAY 4, AT TEN O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

Organ Recital—FRED G. SMITH, Instructor of Music, Washington High School,
Milwaukee, Wisconsin.

Invocation—ROY SORENSON, Secretary Y. M. C. A., in Charge of City Boys'
Work, Milwaukee, Wisconsin.

Addresses of Welcome—MAYOR DANIEL W. HOAN, Milwaukee, Wisconsin.

Representative of Association of Commerce.

MILTON C. POTTER, Superintendent of Public Schools, Milwaukee, Wis-
consin.

Address—PRESIDENT ELMER W. CHRISTY, Director of Industrial Arts, Cincinnati,
Ohio.

Short Business Session.

Appointment of Committees.

Election of Nominating Committee.

WEDNESDAY AFTERNOON, MAY 4

Visiting schools and exhibits.

RECEPTION AND TEA

3:00 to 5:00 p. m.—Girls' Trade and Technical High School, Eighteenth and Wells
Streets.

WEDNESDAY EVENING, MAY 4, AT EIGHT O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

PRESIDENT ELMER W. CHRISTY, Chairman

Music—South Division High School Orchestra.

LOUIS B. GOODRICH, Director

Calif of Bagdad.....*Boieldieu*

Recessional.....*De Koven*

Waltz of the Flowers.....*Tschaikowsky*

Awake, Awake.....*Cadman*

"The Balanced Life."

MR. J. H. BEVERIDGE, Superintendent of Schools, Omaha, Nebraska.

"The Sales Value of Fine Design in Industrial Products."

RICHARD F. BACH, Associate in Industrial Arts, Metropolitan Museum of Art, New York City.

Industrial Film: "Fine Arts in Metal"—Gorham Company, Providence, Rhode Island.

THURSDAY MORNING, MAY 5, AT NINE O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

PRESIDENT ELMER W. CHRISTY, Chairman

Music—Bay View High School Orchestra.

ALFRED NIEFER, Director

Selections from "Pinafore".....*Sullivan*
 Hungarian Dance No. 5.....*Brahms*
 Solveig Song.....*Grieg*
 Prelude L'Arlesienne Suite.....*Bizet*

"The Challenging Aspects of Practical Arts Education."

PROFESSOR A. H. EDGEERTON, Director, Industrial and Applied Arts, University of Wisconsin, Madison, Wisconsin.

Report: National and International Exhibits of School Art.

WILLIAM H. VOGEL, Director of Art, Cincinnati Public Schools, Cincinnati, Ohio.

"The Function of Art in Daily Experience."

MISS HARRIET GOLDSTEIN, Head of Related Art Section, Division of Home Economics, University of Minnesota, Minneapolis, Minn.

"Design as a Factor in the Motor Car."

Representative of the Lincoln Motor Car Co., Detroit, Michigan.

THURSDAY AFTERNOON, MAY 5, AT TWELVE-THIRTY O'CLOCK

Chicago Art Institution Luncheon—Gold Room, Hotel Wisconsin.

MISS EDITH STERNFIELD, Layton School of Art, Milwaukee, Representative; MR. ROBERT SILL, Lincoln, Nebraska, in charge.

Pratt Institute Luncheon—Colonial Room, Hotel Wisconsin.

MISS OLIVE REITMAN, 325 Tenth Street, Milwaukee, Wisconsin, Representative.

THURSDAY AFTERNOON, MAY 5, AT TWO O'CLOCK

Sectional Meetings—

ART SECTION

Art Institute, 456 Jefferson Street

MISS GRACE M. BAKER, Chairman, Head of Art Department, Colorado State Teachers' College, Greeley, Colorado.

"A New Organization for Teaching Color."

MISS MAMIE MUTZ, Head of Art Department, Stout Institute, Menomonie, Wisconsin.

"The Practical Values of Art."

ALFRED G. PELIKAN, Director of Art, Milwaukee Public Schools and Milwaukee Art Institute, Milwaukee, Wisconsin.

"Some of the Newer Phases in Art Education."

MISS MARY C. SCOVEL, Head of Teacher Training Department, Art Institute of Chicago, Chicago, Illinois.

"Illustrated Art Methods."

CLAYTON STAPLES, Director of Art, Normal University, Normal, Illinois.

VOCATIONAL EDUCATIONAL SECTION

Plankinton Hall, Milwaukee Auditorium

MR. HARRY E. WOOD, Chairman, *Director of Vocational Education and Manual Training, Indianapolis, Indiana.*

"Business and Education."

MR. R. L. COOLEY, Director of Vocational Schools, Milwaukee, Wisconsin.

"A Plan for the Promotion of a Pre-Vocational Program."

MR. AMMON SWOPE, Associate Professor of Trade and Industrial Education, Purdue University, Lafayette, Indiana.

"The Part Time Movement in America."

MR. GEORGE P. HAMBRECHT, Director, Wisconsin State Board of Vocational Education, Madison, Wisconsin.

PRINTING SECTION

Englemann Hall, Milwaukee Auditorium

MR. FRED HARTMAN, Chairman, *Director of Education, United Typothetae of America, Chicago, Illinois.*

"Printing Design as a School Subject."

MR. RALPH W. POLK, Principal of the Robidoux Polytechnic School, St. Joseph, Missouri.

"The Relation Between Fine Printing and Paper."

MR. RAY B. KELLER, Advertising Department, Hammermill Paper Co., Erie, Pennsylvania.

"Better School Publications."

MR. HARRY HILLMAN, Editor-in-Chief, The Inland Printer, Chicago, Illinois.

Discussion.

JOINT MEETING OF ALL SECTIONS WITH PRINTING SECTION, AT FOUR O'CLOCK

Englemann Hall, Milwaukee Auditorium

Demonstration of Parra Block Cutting, by MR. JOHN H. KERR, President of the Republic Engraving and Designing Co., Chicago, Illinois.

RECEPTION AND TEA

3:30 to 5:30 p. m.—Milwaukee Journal Building, Fourth and State Streets.

THURSDAY EVENING, MAY 5, AT SIX-THIRTY O'CLOCK

ANNUAL DINNER AND DANCE

Elks Club, Mason and Marshall Streets

Toastmaster: MR. MILTON C. POTTER, *Superintendent of Public Schools, Milwaukee, Wisconsin*

Music.

Address: "The Practical Arts in a New Civilization."

ARTHUR B. MAYE, Associate Professor of Industrial Education, University of Illinois, Urbana, Illinois.

FRIDAY MORNING, MAY 6, AT NINE O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

MR. ALFRED G. PELIKAN, Chairman, *Director of Art, Milwaukee Public Schools and Milwaukee Art Institute, Milwaukee, Wisconsin*

Music—Girls' Trade and Technical High School Orchestra.

MISS HAZEL DEMAND, Director

Boy Scout March.....	<i>Schaeffer</i>
Butterfly Dance.....	<i>Miles</i>
Instrumental Sextette.....	<i>Selected</i>
Polka (Trumpet Solo).....	<i>Losey</i>

MISS DOROTHY BEHLING

Gloriana Overture..... *Weidt*

"Modern Ideas in Art and Art Education."

THOMAS MUNRO, of the Barnes Foundation, Philadelphia, Pennsylvania.

"The Coin of Payment for Craftsmanship."

ROSSITER HOWARD, Assistant Director, in Charge of Educational Work,
The Cleveland Museum of Art, Cleveland, Ohio.

"The New Place of Art in America."

WALTER SARGENT, Professor of Art, University of Chicago, Chicago, Illinois.

Industrial Film: "Carpeting a Century."

SHELTON LOOMS, New York City.

FRIDAY AFTERNOON, MAY 6, AT TWELVE-THIRTY O'CLOCK

Luncheon for Alumni of the Church and Layton Schools of Art—Mirror Room,
Hotel Pfister—MISS MIRIAM FRINK, of the Layton School, Milwaukee,
and MISS M. VIRGINIA TASKER, of the Milwaukee-Downer
College, in charge.

Sectional Meetings—

ART SECTION

Art Institute, 456 Jefferson Street

MISS GRACE M. BAKER, Chairman, *Head of Art Department, Colorado
State Teachers' College, Greeley, Colorado*

"Creative Design for High Schools."

MISS ALFRIDA STORM, Instructor, Department of Art, Northwestern Uni-
versity, Evanston, Illinois.

"Brief Notes on Terminology Study."

Report from Federated Council on Art Education, by WILLIAM G. WHITE-
FORD, Chairman, Department of Art Education, University of Chicago,
Chicago, Illinois.

"Can Art Talent be Discovered by Test Devices?"

DR. NORMAN C. MEIER, Department of Psychology, University of Iowa,
Iowa City, Iowa.

Discussion.

Leader: MR. ROSSITER HOWARD, Assistant Director, in Charge of Educa-
tional Work, The Cleveland Museum of Art, Cleveland, Ohio.

INDUSTRIAL ARTS SECTION

Englemann Hall, Milwaukee Auditorium

MR. J. H. McCLOSKEY, Chairman, *Director of Technical Work, Public
Schools, Lakewood, Ohio*

"Abilities and Knowledge Tests in Household Mechanics."

MR. EARL L. BEDELL, Supervisor of Manual Training, Detroit Public
Schools, Detroit, Michigan.

Discussion.

LEADER: MR. CLYDE A. BOWMAN, Head of the Industrial Arts Department,
Stout Institute, Menomonie, Wisconsin.

"The Unit General Shop."

MR. W. GROSSTUCK, Coordinator of Shops Joliet Township High School,
Joliet, Illinois.

"The Consolidated General Shop."

MR. JOE D. MARTIN, Head Instructor of Shopwork and Drawing, Harding Junior High School, Lakewood, Ohio.

Discussion.

Leader: MR. AMMON SWOPE, Associate Professor of Industrial Education, Purdue University, Lafayette, Indiana.

"What Shop Work and Drawing Should be Taught in the Senior High School Where Boys Have Had a Progressive Junior High School Manual Arts Course?"

MR. O. H. DAY, Director of Industrial and Vocational Education and Practical Arts, Kansas City, Missouri.

Discussion.

Leader: JAY F. KNOWLTON, Supervisor of Boys' Industrial Work, Hibbing, Minnesota.

HOUSEHOLD ARTS SECTION

Plankinton Hall, Milwaukee Auditorium

MISS HARRIET GOLDSTEIN, Chairman, *Head of Related Arts Section, Division of Home Economics, University of Minnesota*

"What Are the Best Means and Materials for the Teaching of Related Art?"

ROSAMUND C. COOK, Department of Home Economics, University of Cincinnati, Cincinnati, Ohio.

Discussion.

Leader: MISS ELSA ULBRIGHT, Department of Art Education, State Normal School, Milwaukee, Wisconsin.

MISS FRANCES HIGLEY, Township High School, Waukegan, Illinois.

"How Can Real Situations and Materials be Provided for Students in Related Art?"

MISS ANNA HENDERSON, Assistant Professor of Applied Art, Iowa State College, Ames, Iowa.

Discussion.

Leader: MISS MILDRED POTTER, Clothing Instructor, Washington High School, Milwaukee, Wisconsin.

"The Extent to Which Crafts Work May be a Medium for Teaching Related Art."

MISS ELLEN HILLSTROM, Chairman, Department of Related Art, University of Wisconsin, Madison, Wisconsin.

Discussion.

Leader: MRS. T. MCNEAL, Assistant Supervisor of Art, Public Schools, Milwaukee, Wisconsin.

RECEPTION AND TEA

3:30 to 5:30 p. m.—Layton Art Gallery, Jefferson and Mason Streets.

FRIDAY EVENING, MAY 6, AT SIX O'CLOCK

INFORMAL DINNER CONFERENCE

Hotel Wisconsin

RAYMOND T. FELL, *Secretary-Treasurer, Western Arts Association, presiding*
Topic for discussion: "Individual Teaching Devices."

FRIDAY EVENING, MAY 6, AT EIGHT-FIFTEEN O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

VICE-PRESIDENT MISS ANN V. HORTON, Chairman, *Cleveland Museum of Art, Cleveland, Ohio*

Music—Boys' Technical High School Band.

HIRAM TAYLOR, Director.

"Producers and Consumers of Art."

PROFESSOR A. H. EDGEERTON, Director of Industrial and Applied Art,
University of Wisconsin, Madison, Wisconsin.

"A Lesson from the Orient."

OTTO F. EGE, Head of Teacher Training Department, Cleveland School of
Art, Cleveland, Ohio.

SATURDAY MORNING, MAY 7, AT NINE O'CLOCK

GENERAL SESSION

Plankinton Hall, Milwaukee Auditorium

PRESIDENT ELMER W. CHRISTY, Chairman

Music—All City Grade School Band.

HARVEY KRUEGER, Director.

"The Deeper Significance of the Arts."

MR. F. D. SLUTZ, Director of Moraine Park School, Dayton, Ohio.

"Book Illustrators' Contributions to Art Education."

MR. OTTO F. EGE, Head of Teacher Training Department, The Cleveland
School of Art, Cleveland, Ohio.

Industrial Film: "The Making of Lennox China"—Lennox, Inc., Trenton, N. J.

General Business Meeting—Reports of Committees, Election of Officers, Resolutions, Announcements, etc.

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President's Address

Western Arts Association— Its Future

MR. ELMER W. CHRISTY

Director of Industrial Arts, Public Schools,
Cincinnati, Ohio

THE experiences of educators and their educational practices remind me of the situation in which I found myself some twenty-five years ago, upon the occasion of my first trip to Milwaukee. As the train approached the station, I was delighted to see painted on a large building the name of a firm which indicated my specific destination, the magnet which had drawn me away from home for my first venture out into the world of competitive industry. Like most young men, I possessed a good deal of self-assurance, and did not deem it necessary to ask directions. It was mid-winter, but the ground was dry, and I left the station to walk to the plant, which seemed so near-by. But when I had walked for half an hour or more and saw nothing of the building I was seeking, I decided to ask about its location. It developed that I had been traveling directly away from it, and I had to retrace my steps. It seems to me that as educators, most of us have had to face just such situations as this. We have been teaching by certain methods, which upon reflection, we discover do not bring our pupils to the destination we have expected them to reach. Our success then as teachers has depended on our willingness and ability to change our methods of instruction in order to meet the situation. We should not lack definite purpose, but we should be open-minded as to the means of accomplishing it.

There lies just ahead of us at this convention a wonderful program. Persons with theories almost diametrically opposed may speak from the same platform, while you as a listener may have still another point of view. The value of these discussions to us as individuals, and in fact, of conventions of this character as a whole, depends on our willingness to make adjustments in our practices when someone has pointed out a better way.

We are often reminded of the tremendous social changes which have taken place during the last one hundred years. Even in ten years these changes have been so rapid as to challenge

our comprehension. Scientific theories have been readjusted, industry has passed through or is still involved in a great revolution. Transportation has increased tremendously in volume and speed, means of transmitting information by words or pictures has been multiplied. New discoveries have become so commonplace that we accept them as a matter of course. But let us ask this question, has educational practice kept pace with these tremendous changes? Mr. Harold Rugg says not. He says, "Not once in a century and a half of national history has the curriculum of the schools caught up with the dynamic content of American life." I shall not quote further, lest I infringe on the rights of some of our scheduled speakers who can present this message more eloquently and more forcibly than I. May I, however, refer you specifically to that recent publication, and especially to the first five chapters of Volume I, of the Twenty-sixth Year Book of the National Society for the Study of Education? There you will find much food for thought.

Fifty years ago the occasional curriculum included some music, some drawing, kindergartens, and just the beginning of manual training and domestic science. To-day these are all included in progressive school systems. Nationally directed vocational education is only ten years old. We read of the practices of the early nineteenth century and conclude that much progress has been made. We wonder why our predecessors did not teach as we do, and we wonder why an occasional voice is heard in criticism of what we are doing now. As a matter of fact, we are right in the midst of an era of skepticism; at least we, as well as all other teachers, are being asked to explain our purpose. If you have not already experienced it, you will soon be confronted with such questions as these:

What are you teaching?

Why are you teaching it?

What methods are you using?

Why are you using these methods?

What worth-while results do you expect to grow out of your teaching efforts?

What efforts have you made to ascertain that the results you desire have actually been achieved?

A new literature of educational theory and practice is coming into being. The so-called activity subjects are being recognized as basic rather than supplementary material. Handwork in its various phases is being advocated throughout the whole school period. Industrial and commercial practices are providing motivation for actual schoolroom use. Herein lies one of the most interesting problems that confronts us, at least those of us who have been accustomed to think of our work as something

special; as being somewhat apart from the other elements of the curriculum; as providing opportunities which have not prevailed in older and more academic subjects. The newer idea tends to bring together all of a pupil's activities and interests to the end that educational development shall be unified and purposeful. It would be a great mistake not to follow very closely the experiments which are being made along this line. I am sure that you will have opportunity to hear this problem discussed during the sessions of this convention.

In arranging the program for this meeting of the Western Arts Association, your committee had in mind the factors just referred to, as well as the importance of emphasizing the need of art and design in industry. So you will find throughout the program numerous references to the combination of these two great forces, neither of which can properly function without the aid of the other. In being invited to Milwaukee for such a meeting we have been very fortunate, for here we have a modern city, which has developed a great educational system designed to meet the needs of all of her people. Without neglecting the academic, she has chosen to teach through those mediums which require manipulation of hands, as well as the reading of books. She has been a pioneer in vocational education, and at the same time has not lost sight of the fine arts; in fact, much has been done to reveal their interdependence. Visitors should not fail to take advantage of the opportunity to visit schools this afternoon, the program having been arranged with that purpose in view.

The present meeting of our Association promises to be one of its most successful. The school exhibits which have been brought together are more extensive than usual, and many of them have already helped to make history through their display at the Dallas meeting of the Department of Superintendence in February. They are now to be displayed for the benefit of those who did not have an opportunity to see them at Dallas.

We wish, also, to call to your attention the fine commercial exhibits. We have learned through experience to look upon our commercial exhibitors as partners in a worthy enterprise. We consider their displays no less educational than other features of our program. In the type of school work which we represent, materials and tools play a necessary part. The educational contribution which dealers make in keeping before us the best materials and the best tools is measured only by the growing popularity of the activities with which their products are closely related. Show your appreciation by visiting the commercial exhibits and getting acquainted with the members of the "Ship."

And finally, I want to discuss briefly with you a matter

which demands more consideration than we can give it at this hour. I hope that it will be brought up for further discussion at later sessions of this conference. I refer to the future of the Western Arts Association in relation to other similar organizations. Historically it is the oldest in the country, this being its thirty-third annual convention. It has thrived through a period of competition with the Mid-West Vocational Association and the National Vocational Association, all three of these organizations having held conventions within one year in the territory served by the Western Arts Association. With the amalgamation of the Mid-West and National Associations into the American Vocational Association, which is to hold its annual convention this year in the far West, the Western Arts Association is the only one meeting in this territory during the present calendar year. We are beginning this meeting with by far the largest membership and the best condition of the treasury we have ever experienced; we anticipate the largest attendance we have ever had; all of which indicates a healthy condition. However, there are new forces at work demanding a new alignment of educational interests. Whether they result in a closer affiliation of various branches of school activities, or a scattering of forces, depends largely on the breadth of our conception of the purposes of education.

Last year we met in joint convention with the Mid-West Association with apparent satisfaction to most persons concerned. Next year we may have an opportunity to meet with the National Vocational Association, providing we indicate at this meeting our desire to do so. There are many reasons why such a joint meeting is desirable. Over and above the economic advantage of the larger meeting, are the joint conferences and opportunities for discussions which lead to a better understanding of each others, problems and a better recognition of our common aim.

But even a joint session should not be considered anything more than a temporary arrangement. In the final plan provision must be made for the continuous co-operation of the various groups concerned. The organization in Illinois of an association to include Industrial, Household, and Fine Arts, and Vocational Education may point the way, but their affiliation with the American Vocational Association as at present controlled fails to give adequate representation to the Industrial and Fine Arts groups. Perhaps the Western Arts Association might become the nucleus of a regional association, and affiliate with the National Education Association, which is rapidly assuming the leadership in all educational affairs. Other regional associa-

tions might serve other parts of the country, all functioning through the national organization.

My purpose at this time is to urge that a study of our organization problems be vigorously undertaken while the Association is in such a flourishing condition that we are placed in a position of influence. I wish also to make clear that there seems to be no need of concern about our ability to maintain this Association for Fine Arts teachers, the real problem being involved in bringing and holding the other groups in closer co-operation.

We welcome you to this convention and to participation in its programs. What it contributes to you will depend largely upon the part which you yourself play.



“We Welcome You”

MR. MILTON C. POTTER

Superintendent of Public Schools,
Milwaukee, Wisconsin.

MILWAUKEE is very proud indeed to have the opportunity once more to welcome back her fledgling child, returned for the fourth time to the land of its birth; indeed, we are prouder of our baby than of any other particular thing that has ever been born in or near the city of Milwaukee. We are convinced that in this spiritual child, embodying Mr. Vogel's, Mr. Summers', and others' fond imaginings for the future of beauty, there has come back to us now something worthier than we were wont to think of as coming out of Milwaukee or returning back to Milwaukee in the B. V. D. era. Before Volstead days no one ever thought of Milwaukee as the home, author, or entertainer of beauty, yet it has come to pass, not because of some A. V. D. manifestation, perhaps not in spite of it, but it has come to pass incidentally that Milwaukee now is proud of the men and women who have been inspired to an attempt at the creation of beauty and have been happy in the living of lives of beauty because of the existence of the Western Drawing Teachers' Association, now known as the Western Arts Association.

Art is a flame. It is the life, the breath of every meaningful form of expression. Art may shape a cathedral, working with tons of stone, or art may lend the whole of its substance to an etching needle making hundreds of scratches on a little copper plate. Art plays magic with the sea of tone from a great symphony orchestra. The most exquisite and most marvelous art

instrument is the voice that is in every person in everyday speech. Under the mastery of an artist the loveliest medium for creative expression is the daily life of the commonplace men and women who give themselves to the commonplace duties incident to the school and the home. Art is so real, so simple in its essence, so omnipresent, that the artist may seem an entirely ordinary person. People carrying art into the normal affairs of life, of many lives, are themselves masterpieces of conscious art, but popular recognition and praise go almost without exception to the formal artistic performance in the studio.

Doubtless it is high honor that Milwaukee should feel and acknowledge that it has found master performers in its studios and graduated from its high schools students whose work hangs now in the Metropolitan Museum. Such attenuated art conception is not unnatural when you recall that until recently this Association thought of art as expressed solely or almost entirely in studios and ateliers. Now that the name has been changed from the limiting and limited form "Drawing Teachers' Association" to "The Art Association," art, the flame, has taken unto itself a whole family of brothers and sisters. Most of your Milwaukee art brethren are now working in their shops at the schools. Two-thirds of your membership are now visiting them there. They and the select band constituting this audience this morning will meet craftsmen who are proud of their membership in this Art Association.

The flame of art has come to leap beyond the soul of the artist formerly confining himself to the studio. It informs and directs the work of the artisan, and art is no more the sole possession of the artist. It is the inspiring breath of life in the artisan. It has come to pass that one Spinoza, a Portuguese Jew, born in Holland, expresses your apologies. This lens-grinder worked and wrote that the soul can only find itself in the expression of matter and that matter can only realize itself in the expression of the soul, recognized by the associates in this Art Association as entirely true. The artist making scratches on a square inch of copper is expressing purely the flame of art. According to William James, in that man who thus confines himself to the expression of soul, the flame will eventually perish by reason of the ashes of thought, because continuous thinking generates a specific toxin more poisonous than the venom of vipers. The only thing that will flush away the ashes of thought is honest human sweat. It is greatly to the advantage of pure art that it has taken unto itself perspiring artisanship, and that artisans and artists gather as brethren and sisters in this community which gave birth to the idea of the Western Drawing Teachers' Association. There are amongst you here to-day more handlers

of other mediums than mere drawing representation than there are drawing teachers. We all know that if our Mayor were here with us this morning, he would be as proud in welcoming the coppersmith, silversmith, blacksmith, carpenter, carver, and the machine-turner, as he is in welcoming the pure pictorial artist. Milwaukee hopes that there may be recognized in our St. John's Cathedral, in the Art Institute, in our stores, in the Layton Art Gallery, and in our great factories by all of you associated artisans and artists, a true union, a holy wedlock between matter and spirit, between sweat and thought, between artisanship and art.



National and International Exhibits of School Art

MR. WILLIAM H. VOGEL

Director of Art, Public Schools, Cincinnati, Ohio.

FROM the attention that is given to the exhibits in this convention, as has always been given in all of our conventions, and the preference of circulating among the exhibits, rather than attending the sessions proves their worth. Without doubt the exhibits are of incalculable value in advancing the art education of the nation.

Vision is the foremost of the senses in its usefulness to man in aiding in his progress and development. Until recently, however, it has been employed in his education but in half measure, for the great value of education through art training was evident to only a minority of educators. Even to-day much of the commercial and industrial world is hardly cognizant of the power of art to add to the material value of their products, and it was the World War that showed the civic world the forcefulness of the appeal to the eye through the poster propaganda. The great advertising agent of the value of art education is the display of products of art training at public places, as at expositions, conventions, fairs, etc., and by means of posters for aiding any movement either national or local.

Educational exhibits are made up of the work of the pupils of the schools, while all commercial exhibits reveal the art knowledge of the people in general. Some expositions or conventions of national character have been found to be of great value, because of the development of the visual sense both among educators and laymen which was apparent immediately after these events. Our further great national impetus toward higher

ideals, both in the educational and commercial world, resulted from the Centennial Exposition celebrating that one hundredth anniversary of the Declaration of Independence, held in Philadelphia in 1876. It was the first exposition of an international character held in the United States. School exhibits were meager and limited in scope because of the primitive nature of art education, if any, then in vogue in the schools. Naturally art principles as applied to commercial products received very little consideration in the business world of that day, so when our domestic wares were displayed in conjunction with those of foreign nations, who understood the value of the art element in the enhancement of their goods, they appeared raw and crude and the result of this comparison was a distinct shock to our merchants and manufacturers.

With proverbial American aggressiveness, they set out at once to remedy this matter by adopting a higher standard. In order to achieve this standard it was necessary to popularize the study of drawing and design, which was done by establishing art classes for day and night students in many centers in the Eastern States and by giving more attention to drawing in the public schools. As time went on art exhibits became more popular, affording a medium for exchange of ideas among teachers and pupils and stimulating a desire for better things artistically.

Appreciation of this method of promulgating art knowledge reached a climax at the Columbian World's Fair, in Chicago, when art educators from all parts of the country who were in constant attendance at the Fair, realized the tremendous inspiration they received from the educational exhibits on display. This exhibit was the greatest that had ever been attempted by any nation up to that time, and proved one of the strongest attractions; perhaps one of the greatest benefits of the Columbian Exposition was the impetus given to education all over the country. Many clubs of an educational character were formed which were the nuclei of many of our nation-wide organizations. Prominent among these organizations is our own Western Arts Association, which had its beginning there among a body of art educators who made an intensive study of the exhibits and who realized the benefits accruing from their discussion.

Each year since its inception the Western Arts Association has had very creditable exhibits furnished by its members. These could not fail to attract the notice of the foremost educators of the cities where these conventions were held and leave an impression for the good of the cause, but the greatest benefits have accrued to the members themselves, both as contributors and critics. Contributors know from experience the value of an

exhibit and are best prepared to appreciate and benefit from the work of their colleagues. The old adage still holds good, "To him that hath shall be given," for as we are prepared shall we receive full measure of knowledge. To the young teacher these exhibits have proved of extreme value, and in themselves well worth attendance at the convention. No doubt these art conventions, with their exhibits, have been the foremost factors in the development of art education in this country and have enlisted the co-operation of the great leaders in the educational world.

Three years ago, when the department of Superintendents of the National Education Association met in Cincinnati, there was held a national exhibit of school art work. This was made possible through the combined efforts of Randall J. Condon, of Cincinnati, and William McAndrew, of Chicago. This exhibit brought prominently before the thousands of superintendents and other educators the trend of art education of the leading cities of the country, and they were closely studied by these educators, to many of whom they brought a readjustment of their ideas of art education. During all this period the soil was being prepared for the great exhibit held this year at Dallas, Texas, in connection with the meeting of the Department of Superintendents of the National Education Association, and was sponsored by Dr. Condon, president of the convention. Specialists and specialties are the rule of the day. This applies to the Dallas exhibit, which was confined to the application of art in its relations to everyday life. Sixty-eight cities, representing thirty-six States, made contributions to that remarkable exhibit, furnishing a true cross section of the work being pursued by the schools of our nation. So important did Dr. Condon consider this exhibit that he set apart a time on the program for its discussion, in which a number of leading educators of the country took part. The exhibit called for many interesting comments. Especially was it suggested that accurate drawings should be adhered to and that more attention be given to local material in the practice of design. The committee on resolutions in its report included one to the effect that art and music should be considered essentials in education and they should be credited as such.

An international art convention, the sixth, is to be held next year in the city of Prague. This will be an occasion for the comparison of national ideals and should prove stimulating to the American delegates. No doubt some big fact will impress itself upon them, as happened on a previous occasion at one of the international conventions, when the Americans were confronted with the appalling fact that their exhibits were very drab as

compared to those of other nations, with the result that our key of color has been raised to a higher scale of purity, bringing forth its joyous aspects, as was much commented on at the Dallas exhibit and which is so prominently noticeable at the exhibits in this convention.

Thus it is seen that exhibits, whether local, national, or international, are among the great promoters and disseminators of knowledge, and the greatest beneficiaries are the exhibitors themselves.



Modern Ideas in Art and Art Education

PROFESSOR THOMAS MUNRO

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I AM going to attempt a very frank appraisal of the present situation in school art instruction. I shall mention first some of the steps in advance that have been accomplished in American art education during the last few years, and after that, a few of the steps that remain to be made. Under this second heading I want to bring out several decided faults that seem to me to exist in the present system of art teaching. These faults, I may say in advance, are in no way peculiar to this organization or to Western Art teachers. They exist all over the country.

First, let me give a list of what seem to be the most significant accomplishments during the last few years. In the first place, art has been recognized as a subject in the curriculum, and that was a bigger fight twenty-five years ago than we can realize to-day, for the people in control of the schools then were mostly hard-headed business men who thought anything above the three R's was a frill and a fancy. That fight has been won, and I never have been able to blame the early art administrators for having faults in their presentation. It was a sufficient victory to get art recognized as a subject to be taught. A second great accomplishment is the forming of organizations such as the present one. They do tend, I think, to become too institutionalized, to be satisfied with getting together and talking amiably, then going on in a routine way, but still there are very concrete accomplishments. People come, supervisors and young

teachers from distant towns where they are alone, and learn that there are others fighting the same battles. They exchange ideas and see exhibitions. That is a good thing. A third point in advance is, and this I notice from the exhibits downstairs, that the battle has been almost won for independence from the literal copying of the model, for the right of the artist and the art student to transform what he sees in accordance with some feeling or decorative idea of his own. Twenty years ago art lessons consisted of copying boxes, sprays of flowers in something like the natural colors, and so on. To-day there is a great amount of decorative design, and that, by the way, is one of the essential points which the so-called radical modern artist is working for. You are, I think, already much more modernistic than some of you will admit. The great revolution of the last two generations in painting has been largely to establish the right of the artist not to copy what he sees, not to paint in accordance with the Florentine or Dutch standard, but to make a design that will be worth looking at for itself and for its own sake, and I see that that is being in large part accomplished. I find downstairs a considerable variety of different types of design. A considerable variety of different materials is being used, not only water color and charcoal, but all the rest, and this familiarizing students with different materials will eventually lead to good experiments in their use. Most significant of all is the fact that almost all of us now are willing to admit, theoretically at least, the ideal of stimulating individual creative power in students. We are willing to admit that the aim should not be the turning out of skill of a more or less perfect kind, but the development of the individual student's powers. I say we do that theoretically—we are perhaps too prone to use the word "creative" without thinking out what it implies. But at least there are very few people who will to-day fight explicitly for a rigidly disciplined system of teaching in the field of arts. Perhaps I have omitted a few points, but those seem to me to be the main accomplishments of the last few years.

Now, I am going to turn to a few things that still need to be done. The first charge that I would bring against the art teaching of to-day is that it is still far too standardized, and that the teachers and supervisors are not conscious of that fact and are not making a sufficient fight against it. I am perfectly aware of the need and value of standardized methods when you are attempting to teach large classes of students over the country. You cannot bring into existence at once the ideal individual treatment and freedom for experiment that you would like, and I blame no individual teacher for not getting away entirely from stereotyped methods. The battle is too hard. The teacher

has a certain set curriculum requirement that she must follow. Her merit is, in many cases, judged by the skill shown in the pictures produced at the end of the term rather than by the extent of individual creativeness seen in the work. She is subject to supervision and pressure from above, from her principal, supervisor, and board of education. Even these officials have a partial excuse for not fighting too hard. They have their jobs to hold, and they are themselves being subjected to a tremendous pressure from outside toward standardized and commercial ideals. They hold their jobs very often through political influence of some kind, and too many are still over-anxious to make the wheels run smoothly, to keep good will at all costs between the board of education and town government and the schools. They are too cautious about fighting a battle for unpopular ideals against the surrounding neighborhood. If the schools turn out work by the children that doesn't satisfy the tastes of the parents, the parents make fun of the schools and say, "Is this what you are teaching our children?" The pressure from outside is always toward a popular level of tastes.

In addition, there is a pressure toward standardization from commercial interests outside. I would not for a moment deny the right of the student to learn a vocation by which he can make money. It would be quixotic to expect nothing but the highest ideals of pure art to exist in our schools. But we do not sufficiently realize the extent to which commercial motives are exerting influence toward mechanization. I came from Philadelphia a day or so ago, and throughout the trip I was impressed by the terrific amount of stereotyped commercial art that is being produced. I saw, leaving Philadelphia, the most depressing kind of town architecture; long rows of monotonous little houses stretching for miles and miles in perfect uniformity, and with very little that could be called architecture of any kind. Then along the railroad tracks I saw advertising, and as far as I went, the same pictures and the same types of advertising art. Inside the trains were the standard magazines, with identical pictures being admired by people in every corner of the nation on the same day. Fiction, newspapers, radio, phonographs, and moving pictures are in various arts forcing people's tastes toward uniformity. There has no doubt been a definite improvement in the quality of recent commercial and popular art, but the fact remains that it imposes on the individual artist requirements based on quick money returns. A pressure of this sort is obviously inconsistent with the best ideals of fine art.

The implication for the schools is not to give up the vocational training, but to make much more of a distinction than

has been made between the imparting of the necessary skill and the development of creative fine arts. Know what you are doing in each type of course, and leave a place in the curriculum for classes that will be in no degree subject to standardized methods of any kind. I would underline this sentence, that standardization is fatal to fine art, however admirable it may be as one factor in our life in general, industrially and in other ways. If we realized this fact clearly, we would each fight against it more persistently in our own particular work.

Concretely, what we need is this: to have more art teachers and better paid art teachers, so that they will not be so overworked and have to teach large classes, so that they will be able to give more individual attention. We need also to have it understood that teachers are not to be judged for promotion by the skill shown in the products of their pupils, by the neatness and precision of drawing and mounting; that if they are judged at all, it is by the degree of interest shown by the pupils. I should say the significant thing was: how many want to draw and paint after hours, or try out new little experiments with art materials? That is the criterion that ought to be imposed by supervisors, and teachers should fight hard for the right to experiment in their classes, to try out new schemes, no matter how impractical they seem. If a teacher reads in a foreign periodical or new magazine of a new device that is being tried to create interest, she should be free to try it out. There should be more experimental art classes for gifted children, which are absolutely removed from the rigid curriculum requirements. I mean to say that in creative art you simply cannot grade accomplishment exactly. None of us knows enough about art value to mark a student's creativeness, originality, sensitivity, or other æsthetic qualities, in precise grades. Besides, it always restricts a pupil's freedom of feeling and imagining to work for high marks and a teacher's approval. There should be some classes where children are not marked by any finely graduated scale for the work they do, where no attention is paid to information, facts learned, history of art, or ability to draw in correct perspective, and where willingness to work is the only requirement for membership.

The second charge I would bring against present conditions is that most art teachers have had very little contact with original concrete works of art. Their education in the normal schools has been too much a matter of books, of lantern slides, of prints and photographs, and the work that they give in their schools to their pupils is too much a matter of second- or third-hand acquaintance with the great traditions of art. Art can't be taught in that way without the direct use of great examples,

any more than music can be taught satisfactorily by a person who has never heard anything more than a phonograph. You simply can't get the true values of a painting from reproductions. What can be done about it? There aren't enough great works of art to go around; you can't blame people off in some small mid-western town for not using original Rembrandts in school. But do we realize sufficiently the need and the problem? Do we realize the fact that our work in art is foredoomed to be about ten per cent efficient if we rely on second-hand material? We need more campaigns to buy great works of art for the use of the schools. In addition, there could be better reproductions made, better machine methods of printing. European, especially Austrian and German, methods of cheap color printing are far ahead of ours. Again, the choice of pictures to be reproduced is important. The companies that publish prints too often pick the sentimental story pictures, the pictures by trivial painters, which are insignificant from the point of view of design. There should be a demand expressed to these companies for better prints, and then we could make much more use of them.

We should analyze and study these prints in classrooms in connection with drawing and painting lessons. This would be a much better way to teach drawing and painting than by rule or arbitrary criticism. You cannot tell children how to draw, for there is no one right way to draw. Any way of drawing, any distortion of light and shade may be right if it is practiced in combination with certain other things. You will find many distortions, many departures from literal correctness in the old masters themselves, but they are introduced with a purpose, in combination with certain other effects. You can't teach drawing by rule; you can't teach it by mechanical models in a textbook, intended to show just how a landscape in three values should be painted. Creativeness can be developed only by bringing people into direct contact with great works of art. As a practical step, there should be more facilities for teachers and students to go abroad in summers, and to the splendid art museums of Chicago, Boston, and New York. What better way is there to dispose of some of those millions that are being left to art museums and schools?

I believe, getting back to the idea of standardization, that it is closely connected with the point I have been making. The cure for imitativeness in art is familiarity with a great variety of old masters. You get imitation when you have only one tradition, one model to follow. When nobody knows anything but the Florentine way of painting and drawing, everybody will paint in the Florentine way, and the result will be

lifeless imitations of the Florentine style. The way to prevent standardization and imitation is to have a great many different models, and if talented students or painters are made familiar not only with the Florentine, but with the Venetian and Gothic, the Chinese way of landscape painting and the Persian miniature, with Egyptian sculpture, with the exotic and primitive schools generally, I don't see how they can become imitative. It will be forced upon them to make their own choice out of the different forms they see. So I should say the great cure for machine methods is making a concerted effort to bring our teachers and students into contact with the great traditions in considerable variety.

I am going to risk saying something about the exhibit downstairs. I think it is better than any exhibit I have ever seen of general public school work in this country, although I have seen better small exhibits in advanced experimental schools. I was pleased to note the variety of styles that were used, but I still think that ninety per cent of the material shown is dead imitation of something. I noticed several distinct formulas that were being followed. As I came up the stairs I saw where the dynamic symmetry formula had been followed. It turns out good snappy advertising, but it becomes dead and stereotyped quicker than any other that I know. I saw in a Junior High School exhibit an imitation of the Cizek color prints that were sent out a few years ago; very pretty, but why imitate them? I saw imitations also of the Dow method which came from the Japanese prints, flattened out landscapes and other pictures in two or three values of charcoal. The exhibits of the various schools differ from each other, which is a good thing. But within each exhibit all the pictures tend to be alike, and traceable to a single source.

In a collection of this size, of course, we cannot expect to find a high percentage of real originality. But are we preserving and developing what exists? I don't know of any sure method of keeping the creative impulse alive in the child, although I have observed many different methods of trying to do it. The Cizek School in Vienna is one of the best, but even there the children after the age of twelve or so come to imitate the stereotyped work around them, in the city. The pressure from outside popular illustrations is too strong, and children learn to like sensational or sentimental kinds of art, thus losing the quality of their early work. The most refreshing and delightful thing in a school art exhibit is always the work of children from six to ten years old. It is spontaneous and often decoratively powerful. But how can we explain the fact that as soon as the pupils get to be about twelve they lose this power and become

stereotyped imitators? How can we keep their artistic ability alive? I think that the one main answer to it is contact with a broad selection of the old masters that will stimulate them along a great variety of ways. Keep bringing before them great products of the past that will fit in with their own particular interests and impulses, and show them how they can go farther along the lines they have chosen. If you show them merely the Florentine and Dutch, or any one method, you won't fit all the children's native impulses; you will at once begin cramping them to a model. Show them the whole range of primitive art and let them choose and develop their own art forms in connection with their constructive work. Let the doing be correlated with the learning. Let art appreciation of these old masters go along hand in hand with the painting and drawing lessons, and let the painting problem that the child is working on be correlated with study of old masters who worked along similar lines. Don't force the child to do a problem that you think he ought to be doing at this stage in the term; find out what he starts on naturally, and help him along that way by giving him constant little stimuli from the past and inspirations that will fit his particular case.

The final point that I would ask you to consider is very closely connected with this one. It is that there is too little contact between art teachers and contemporary practicing artists. The art school as a rule is far removed from what is happening in the present-day world of art. How many teachers are really familiar with the work of Cézanne, Renoir, Picasso, and Matisse? Yet without knowing the work of these men no one can pretend to understand the painting of the period since 1870.

I don't imply that all modern art is good. I think, as you do, that ninety per cent of it is merely freakish and worthless, as ninety per cent of the art of any period is worthless. But the task is there for us as art teachers to help in selecting and making known what is really significant, new, progressive, and worth while. Are we fulfilling that duty? If we ignore the pictures that are being produced, the experiments that are being tried in our own day, we are not a part of the artistic activity of our time; we are simply handing down ready-made things from the past. It is not the duty of art teachers to tell students to paint like the cubists, or like anybody; but teachers and pupils should see these works of the modern painters, even if apparently freakish, and be encouraged to choose the best for themselves. There are new and intensely interesting effects being produced by the modern painters, sculptors, and architects; effects of color, light, and atmosphere that have

never been known before; qualities of linear pattern, arrangement of figures in space, that are well worth studying. They are often too strange at first sight to be enjoyable, but an effort to understand them brings ample reward.

What the leading modern painters are doing is just what I advised for the schools a moment ago. They are coming into contact with a great variety of old traditions. I should say that the most significant thing about modernist art of the twentieth century is not any one effect that it produces, but simply the great overwhelming variety of it. There has never been an age when painters, artists of all sorts, were working along so many different lines, experimenting with so many different effects of plastic form. Go into any representative show of a miscellaneous group of moderns, and you will be dazed at first by the differences. Some pictures are flat like the Persian miniatures; some simplified like Chinese painting; some distorted into angles; some have intense black and white shadows; some go in for a soft atmosphere like the Venetian; some go in for linear patterns like the Japanese. Some of these modern artists are merely slavish imitators, but a few of them are really taking from here, from there, from familiar and from exotic traditions, and building them together into something new, though an outgrowth of the past. That is genuine progress in art.

I have often heard it said that American art should stand on its own feet and be national. The usual implication of this idea seems to be that artists should choose American subjects. According to one recent writer nudes and still-lives are French, and we should therefore paint something else—presumably the Grand Canyon or Niagara Falls. That, it seems to me, is absurd. Art is not a matter of subject matter. You can paint Niagara Falls in a French way, a German way, or an Italian way, and your art will be imitative. Why should we be so particular, so touchy about patriotism that we refuse to borrow and learn from other nations? It is true patriotism in art, as everywhere else, to select the best that we can find in the art of all peoples, and bring it over here to be utilized. If we are going to have a national art, it will be the outgrowth of that contact with direct originals, followed up by freedom for original experiment in our schools.

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A Plan for the Promotion of a Prevocational Program

PROFESSOR AMMON SWOPE

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IT IS OUR purpose in presenting a plan for the promotion of a prevocational program to offer one that has been tried over a period of approximately two years in one of the larger cities of this country. We hope to be generous enough as we proceed in the explanation, particularly in the concluding paragraphs, to indicate not only the triumphs but the difficulties that were encountered as the work progressed. The plan which we have in mind is the one undertaken in the city of Indianapolis in the fall of 1925 and developed through the two succeeding years.

In the city above mentioned, so history records it, the first manual training work done in a public institution in the United States was undertaken. It is a happy coincidence at this time to find that the class which is under consideration in this paper is at the present time meeting in the same building in the room directly above the basement room where this work was begun. The first manual training class was started in the fall of 1888. The minutes of the Board of Education of the city of Indianapolis show that for two years previous to this the matter had been under consideration. Professor Smart, at that time President of Purdue University, an institution created through the Morrill Act, was invited to address the Board on the subject of Mechanic Arts. Soon after the Board appropriated the sum of four hundred and fifty dollars for beginning the work. Mr. Bass, now a photographer in the city, was employed as the first teacher. The work was started as bench and lathe woodwork and mechanical drawing, all of which were offered the first year. The next year metal working was introduced.

We sometimes find it difficult to note progress in the program of vocational education. In less than two generations from such a small beginning we find in the same city two large technical high schools, and every boy and girl getting some form of vocational or prevocational training and opportunity. This condition is duplicated, in the main, in every city of the land.

It is of interest historically to observe that in the numerous attempts at the promotion of some form of vocational en-

deavor in an organized way, a program has never been undertaken because the people realized the necessity of it. On the other hand, those who might profit most by such a program have often been instrumental in its failure, not so much due to direct opposition as to apathetic tolerance.

Our chief concern is no longer that of getting some form of program launched, but rather that of adapting the program continuously to everchanging conditions. The plan which I wish to report at this time is one that has been tried over a period of two years and at this time seems to be one that is workable. In short, our plan for the promotion of this prevocational program is teacher training.

Programs turn about personalities. I hasten to say that the initiation of this program and the progress that has been made has been due in a large measure to the foresight and enthusiastic support given by our worthy chairman of to-day, Mr. Harry E. Wood, Director of Vocational Education for the city of Indianapolis. It was he who first conceived the plan and set about effecting a scheme for its fulfillment. He has been a student in the class with almost a perfect record of attendance. His suggestions have been extremely valuable.

The most difficult task in promoting the modern type of prevocational education is to find teachers who are at once sympathetic and trained for this type of work. Many educational methods have been tried, but ultimately the success of such a program, it has been found, depends on the teacher. We have made much of analysis, much of individual instruction sheets, and every city has had its university extension courses. But analysis has not always ended in better methods of instruction, individual instruction sheets have not been localized, and university extension courses too often have dealt in glittering generalities.

Learning is specific. It is at once obvious that a training program for teachers might be intensively specific provided it is decided beforehand what the objective of the training program is to be. Too often the teacher-trainer is not given any idea as to what he should be expected to do in his year's work. Every director should be able to make this suggestion, in part at least. This is the happy situation we found in Indianapolis.

I have attempted to organize and explain in the paragraphs that follow all of the problems that we have encountered in the two years of work and how they were attacked.

The Director of Vocational Education first made a tentative analysis of the whole situation, outlining the subjects in his opinion in which specific training in subject matter should be given. Following this a request was made of Purdue University

to furnish a teacher-training representative to assist in carrying on the program. I should not fail to mention here that university credit is being given for this work, a thing that seems relatively unimportant to us, but to the classroom teacher it has a meaning when salary hurdles are to be crossed. I know of no type of extension work in which credit is justified as it is here. It meets the modern idea of effective adult education.

In launching this program, after several of the subjects had been decided on, a tentative analysis was made of each and sample instruction sheets were written. Meanwhile trade teachers who were to teach the trade subjects to the prevocational teachers were being selected. It may be of interest to know how these teachers were chosen. If a program is to be prevocational then there should be some regard for the vocational. To fulfill this aim it is necessary to select teachers of known ability as tradesmen and as teachers. Fortunately the schools of the city contained such men of a number of years of experience, some of whom had themselves taught prevocational students. Men of this type were chosen for the greater part of the work and the subject-matter instruction carried on in the shops for which these men were responsible during the day.

The list of subjects presented to date includes sheet metal, electricity, pattern making, forge, foundry, concrete, design, and wood finishing.

The types of projects to be used in the training class were carefully studied. In most cases they were such as the teacher might later use in his own instruction in prevocational work. Usually these projects were of the type that exemplified the most frequent processes in the trade and in the end resulted in some useful article.

There are forty-five prevocational teachers in the public schools of Indianapolis. Practically all of these men have been in the group at some time or other. There has been no compulsion in the enrollment, but teachers have chosen this form of extension work in preference to other types in most cases. This is probably due to the fact that it has a direct bearing on their work. The enrollment has increased rather than decreased. At the beginning of the present semester there were forty men enrolled.

One of the necessary preliminary steps was the coaching of the trade teacher. The outline of the work was presented to him and, after consultation, the method of presenting the material was decided on. We found in most cases that it was necessary to caution the teacher against spending too much time in the discussion of the informational side of his subject. The real purpose of the work in the shop was the opportunity to become

relatively well acquainted with the manipulation of the tools of the trade, and to gain sufficient skill through practice to be able to continue his own study as a teacher. The body of necessary information was carefully chosen in library references and placed on reserve in the teacher's library and also the technical library. The trade teacher consequently had his time free to devote to teaching the manipulative side of the work. That is to say, both teacher and trainee spent the full two hours each week in actual endeavor to perfect processes through the acquisition of skill. It is true, of course, that many questions of information arose that had to be answered at the time.

We do believe that if we may lay claim to any degree of success in the teaching it was largely due to the fact that every teacher became, from the very first, a participant in the class through direct learning. In this respect teachers are much like school boys. They would rather work at the job than talk about it. We insisted on that plan in shop practice.

It is not possible here to discuss all of the methods used by the trade teachers. Suffice it to say that in most cases he was free to follow his own methods. It should be noted, however, that the method any teacher uses exerts a strong influence on the later teaching of his pupils. This is particularly true where the beginners training in subject matter is limited.

The work of some of the trade teachers was apparently more effective than others. This may have been due to the methods used by the teacher, the nature of the subject, or both. We have no objective measure of this effectiveness except that in some cases the trainees enrolled in night-school work, while others have continued their practice in their own shops after school hours. Others, as we might expect, have quickly made adaptations in the improvising of tools and equipment.

One of the interesting phases of the work has been the visits to typical industries with explanations of modern processes by men in responsible positions. A certain amount of this in training teachers for prevocational work is important. It is not enough to have a going program. The teacher must know where he is going. Obviously, a knowledge of the industries in any community will furnish part of that information.

Thus far I have dwelt on the problems that are to be considered in the direct training of the prevocational teacher in the acquisition of information and skill. The next step is of equal importance and one that professionalizes the teacher's training. This step is the writing of the instructional material to be used in the shop or classroom. I indicated above that from the standpoint of university credit this plan could be approved. Undoubtedly a teacher's ability to write his own instruction sheets

is a mark of his ability and preparation. Our high schools contain many teachers who are unable to do as much.

After the material for any one of the trades was analyzed and the jobs had been selected, a list of the jobs was made out with appropriate titles for instruction-sheet headings. The jobs were studied for necessary information and operations. Titles were given these and all were numbered in consecutive order. We thus had a complete set of titles for any one trade.

After the shop practice had progressed for some time titles of the various sheets to be written were assigned to the men. Sample sheets had been distributed and explained before so that some uniformity might be obtained in the sheets. At least two men wrote on each title. Here is one of the crucial points in the training. It was evident as the sheets were returned that in some cases the training had been adequate and in others it had not. In case it had not the sheet was returned for further study. Another difficulty we discovered was that many found it difficult to write what they apparently knew and were able to do, in clear informational or directive form. It was remarkable, however, to find what effect practice had in this respect. Many of the last sheets to be turned in needed very little criticism. When the sheets were all in under one topic, one or the other was accepted or a composite made and corrected for typing. After the typing was done the sheets were again proofread and mimeographed. Copies were then distributed to all of the teachers. On each sheet the name of the author of that sheet has been typed.

Three types of sheets have been written. There may be disagreement as to whether this plan is best, but in any number one might choose the method of instruction and preparation would be the same.

I shall not discuss the organization of the various types of sheets, except to point out one feature in the job sheet that is unique and was first suggested by Mr. Wood—that is, the questions at the end of the job sheet. There are two types. The appraisal questions, which are checks on the character of the work done by the student, by himself, and by the teacher. A rating scheme is set opposite each of the questions for checking. The other type is the thought type, and requires a certain amount of study on the part of the student.

The last step in the promotional scheme is one of management. We may have the teachers and the instructional material, but there still remain the problems of the reorganization of the shop. Again we have met this problem through a training program. From a group of twenty problems in school-shop management, we selected for one semester's work about ten

and assigned three or four men to make an intensive study of the problem and report to the group at a time indicated at the first of the semester. A preliminary lesson was given, pointing out the best methods of investigation and research in this field.

When the committee report is given to the class group the subject is opened for discussion and criticism. The committee then draws up a final report, which is preserved as reference material. Gradually a philosophy of management is being built up which will meet local conditions and on which the teachers have agreed.

Problems that have been investigated have been those of lay-out, tools and equipment, record schemes, repairs, supplies, and others of a similar type. I believe this managerial problem is worthy of much further study in developing an adequate scheme of prevocational education.

I have outlined briefly some of the problems we have encountered and insofar as possible how we have met them. There are many detailed items of bookkeeping that have not been touched on at all.

In summarizing, I wish to point out some of the accruing values in the teacher-training program as a plan for the promotion of a prevocational program.

1. The teacher has been inducted into the plan on his own initiative, understands it, and our experience leads us to believe is in sympathy with it.
2. The teacher receives specific training in the thing he is expected to teach and proceeds with confidence.
3. The teacher has been trained in such a way that he does not hesitate to launch out in new fields and to institute a varied program.
4. The teacher has the materials and methods of instruction at hand for much of the work he expects to present.
5. The entire group of teachers is prepared for the work.
6. The plan may be put into operation in any school at the most expedient time.
7. The teacher receives university credit for work that is eminently worth while.
8. A philosophy of instruction is developed throughout the system.

Some of the Newer Phases in Art Education

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IT IS a fortunate circumstance that the Program Committee asked for the newer, not new, phases of Art Education. All of you are experimenting with these newer phases, so our talk for a few minutes this afternoon may be quite informal.

This is a period when thrills are the thing, and what art teacher wants to live without thrills? Therefore we are trying new problems here together, as at such a meeting as the Western Arts Association we find from study of the exhibits, and through conferences and Round Table meetings, that the art teacher in the West has had a similar thrill with the art teacher in the East. Experiencing the individual developments of the same problems, we can converse understandingly.

Speed is demanded in this age—we ride on the Century Limited to gain a few minutes, say in New York; we fly through the air for the gaining of both thrill and time; we rush over the concrete highways, never slowing up once to educate our observation or appreciation of the beauties of the country about us. Yes, all is speed. Well, while we have been indulging in speed in these other lines, education has been doing her share in this complex age. All at once there arise among us new modes of procedure, newer methods of thinking, and above all a more vital approach to our newer problems of living.

Educators all over the country are alive to the development of education for the practical art of purposeful living.

Is the art teacher awake and keen to this revolution? Is he or she still engrossed in teaching the children to paint while all the time the child has a longing to use his hands in a constructive way—to make something—in which he is intensely interested?

As you know, many new schools are arising over our country, where new problems are tried with the individual or groups of children. These schools are known as Progressive Schools. There is no time now to discuss all the problems nor their approach, but the teachers in these schools have awakened to the new demands of our age and are working out wonderful things. Whether you are interested or not, the newer, progressive

education has come to stay and will progress to even higher educational levels.

One subject of this progressive education that holds so many thrills and surprises, is that of Design. You say that is nothing new—"Design, why I have studied and taught that subject ever since I became a professional art teacher!" I concede that this is true, but what about the approach to the design problem? Does that remain the same year after year? Decidedly no! That is, if you wish to keep pace with your students growing up in this age of speed.

We will not discuss what design used to be. But taking for granted that these newer approaches include the essential principles of design, let us note the purpose, aim, and use.

Much is heard these days about a National Art for this country. What will be our National Art—how differentiated from the art of other countries? As a cosmopolitan people, can we develop a National Art? Certainly—a National Design—and let's begin there. This National Design may begin with the exercises given to art students, or the children in your schools. The purpose of this design has arisen from the student's desire to decorate a piece of pottery—it might just as well be a problem in costume, interior decoration, civic art, or the like.

The idea which goes through the student's mind is "What motive shall I use? Where shall I get it? In what book or in what library?" Hours are spent in tracing and research. This is fine for a knowledge of how people lived, thought, and depicted their lives in their art. But why not attack the problem directly? You ask: "How?" Through the child's experiences and surroundings. We do the things in which we have the most interest. Personal experiences mean much to every one of us. Therefore, be it a first-grade child or a third-year art student, select a personal experience as a basic motif for the design.

A child growing up in the southwestern part of our country has a very different background of experience from the child living in New York City. The former selects adobe houses, the mountains, clear sky—stars for his design, while the city child may be interested in the motifs of the elevated trains, skyscrapers, or the ocean greyhound.

The aim of this kind of design does what to the student? Personal experience arouses interest, and while this interest is at its height the child is creating. Art teacher, whatever you do, nurse, foster, and develop this creative instinct. Originality, creative ability, is needed in our American art. If this is developed in our students to-day, National Design will come from all the various parts of this country, and the motifs therein will stamp the design as surely as to-day we know designs from

Egypt, Yucatan, Persia, and Peru. Our designs will tell the city, country, games, and experiences of various peoples, civilization and development of activities in all parts of our nation.

Nothing has been said about design for industries, or of research and museum study and classes, nor of interesting lessons in project-making, pageantry masks, and the city beautiful. These changes in our newer art curriculum are some of the educational aspects that need to be discussed separately. They are hailed with delight by the progressive art teacher and have much to do to raise our educational standards.

But the one thought it is desired to leave with you this afternoon, is that the art teacher must keep hands off and let the child himself develop through his own personal observation and experiences. We need originality in our schools, and how can we obtain it if the art teacher is allowing technique to supersede creation?

Another development in the field of art education inaugurated within the past year and which has been received with very great interest throughout the country, has been the organized use of such inexpensive reference material as is available to everyone in the pages of magazines of nation-wide circulation. This idea, as you perhaps know, is being worked out by Mr. Ensign, of the Art Institute, in co-operation with the "Ladies Home Journal."

Knowing that the majority of art teachers have very limited resources in the way of museum material, library facilities, and other sources of inspiration and suggestion, Mr. Ensign is pointing out the fact that anyone may find worth-while material at nominal cost in magazines and even in newspapers. He emphasizes the point that if we are alert, we may see about us at almost any time something which is fine, beautiful, and satisfying. We have learned that such things are not necessarily measured in terms of dollars and cents. The jeweled web adorning the dewy roadside bush on an early August morning brings to you a joy as great as a king's pleasure. Such experiences are common to you and to me, for we have the inner eyes which are trained to see and interpret the beautiful in God's creations. So we get our thrills from the flaming cloud patterns in sunset sky or in the floating pattern of steam or smoke in city canyons or industrial localities.

To illustrate some of this readily available material to which I have referred, there are hanging before you nine mounts of material which was secured at an outlay of a few pennies. Seven of these mounts were built up from illustrations selected from the *National Geographic Magazine*. You will note that these have been grouped and classified under such suggestive headings as "Racial Types," which illustrations may be helpful in a

poster class where the young artists in your school are developing designs for travel booklets to be worked out in poster style. Another mount shows "sketching material," and may be helpful in a high-school class studying pencil rendering. Another deals with architecture; still another with decoration. One which I am sure you will find very stimulating is labeled "Decorative Nature," and brings to us many suggestive things from nature which will prove of value in the decorative-design class. Another in the series from the *National Geographic Magazine* shows various selections from a grouping labeled, as you see, "Beasts, Birds, and Fish." The last in the *National Geographic* series was selected to offer suggestive source material for poster classes.

The two remaining charts are from other sources, both, however, selected from material which is available to anyone without cost. One shows a grouping of fine examples of advertising design and is made up of the covers of railroad-advertising booklets. The other is selections made from the house organ of the West Virginia Pulp and Paper Company. This gives us an unusually fine series of lovely things in the field of the printing arts.

In passing, may I call your attention to the presentation of this material on the large charts before you? Please note that the illustrations were carefully trimmed and neatly mounted and were grouped and distributed on the mount in the most effective fashion. I specially emphasize this point so many times because I see persons careless in the mounting of such material. I always feel that such persons have not true art spirit, or they would provide a better setting for the lovely things which should command in their minds and hearts the utmost respect.

In the following slides I propose to show you how reference material such as may be found in inexpensive magazines may be used to enrich our classwork in art appreciation and creative art.

1. This slide needs no extensive explanation. It shows at the lower left the magazine clipping showing George Arliss as he appeared in the "Green Goddess." Note the simple distribution of light and shade which forms the basis for the young poster artist's arrangement of his dark-and-light pattern. In a few moments I shall indicate the source material for the letter style.

2. The next slide shows an interesting figure type from the *National Geographic Magazine* which might also become the basis for rendering in poster style. This Oriental pearl merchant who counts his fortune in the palm of his hand might well be

used as the motif for a cover of a travel booklet, being worked out in the art class to correlate with the geography work being carried by the same students.

3. In schools where standard books on lettering are not available, there still remains a source of sufficient beauty and exactness to answer all practical school purposes. The fine examples of lettering now before you on the screen were clipped from a magazine available to anyone. The two examples at the top of the screen show very lovely interpretations of the standard Roman alphabet. Note the beautiful shaping of the letters, the refinement of thick and thin strokes, the delicacy of the serifs and carefully adjusted spacing. The word "Chrysler" was printed from a type called "Forum Old Style." This type face was designed by Frederick Goudy, whose reputation in this field is undoubtedly known to all of you.

4. The next slide illustrates other worth-while material to be cut from magazines. This is a reproduction of a color drawing, by Henry Raleigh, who is such a prolific contributor in the field of illustration for books, magazines, and advertising. This illustration was from an advertisement of Maxwell House Coffee. Its fine arrangement and spirited quality of line makes it a worth-while addition to any art teacher's collection of stimulating reference material.

5. The next slide was also made from one of Raleigh's Maxwell House Coffee illustrations. Note the very interesting composition in that all groups of figures are so arranged as to build up triangular masses.

6. This slide was made from one of W. E. Wilford's pen-and-ink illustrations. It is a striking example of free pen-and-ink technique.

7. Here we have another style in pen-and-ink technique. You are all familiar with Franklin Booth's very decorative style. This is to me an especially fine example of his work.

8. A new departure in the field of advertising psychology is illustrated by this full-page ad from the Packard Company. Two or three years ago and before, the manufacturers of automobiles assumed that they must show all figures in or beside the car, in motoring clothes, and usually drawn out of scale so that the car would look large. The Packard Company now adopts a different point of view. The beautiful painting of the group in the opera box simply carries its subtle suggestion that discriminating people would select the Packard.

9. Another one of their recent ads carries the thought of unlimited power by its striking presentation of the tiger in the panel above.

10. This next slide show an enlargement of that tiger panel.

The original was drawn by Charles Livingston Bull, who of course is one of the best-known interpreters of animal life.

11. I shall now show quickly a series of slides, illustrating how these magazine clippings may find their place in the different phases of the art-educational program which you are trying to put over. I take time to emphasize this as I have said before, because of the fact that so many hundreds and thousands of teachers having to do with an art program have little or no material with which to work. Here is material presented in a current number of a national magazine which bears on design and handicraft.

12. The same number of the magazine presented several striking items in the field of costume design and illustration. Many of you probably noticed the contrasts between the fashions of twenty years ago and those of to-day.

13. Much beautiful material in black and white and in color is available in the editorial and advertising pages for help in presenting the subject of interior decoration. A notebook kept by each student of such carefully selected material is often of much more value than the badly distorted and little understood drawings which those students might attempt to make.

14. This and the preceding slide were furnished, as you judge, through the courtesy of the Armstrong Cork Company.

15. You will doubtless wonder why the Carnation Milk Company was asked to furnish this slide of a recent advertisement. It is shown you now for its suggestions along the line of perspective teaching. Pupils may be asked to place tracing paper over such an illustration as this and make drawings which will show the completion of all ellipses in the glass dishes. A more advanced group of students might be asked to indicate on the tracing a further division of the pie into four parts, or five or six or eight according to the size of the family. Such an exercise is a tremendously stimulating one and of course involves the foreshortening of the various segments of the circle. A still more advanced class might be asked to start with the single piece of pie as a basis and about it build a diagram of a complete pie.

17. The next series of slides is similar to the preceding one, although these are cut-paper silhouettes whereas the others were reproduced from drawings. This series of four silhouette groups has its interesting story. They were contributions to the recent number of a magazine by a sixteen-year-old boy in Atlanta, Georgia. Joe Jones, whose two J's you may perhaps decipher cut within the black, is a cripple and has been so handicapped almost all his life. For several years he has been producing such delightful things as you now see before you. He

lies flat on his back in bed, and with a bit of black paper and small manicure scissors held above his face, cuts and clips, giving outlet to his poetic fancy, his fine sense of design and proportion, and his love for the portrayal of figures and animals. The small clipped bits of paper fall upon his face, and he must from time to time stop to blow them away when he can no longer stand the tickling on his nose. Here is a most impressive lesson for all of us who are not so handicapped. The resourcefulness of little Joe Jones enables him to find his pleasure and his joy in living and gives him a welcomed opportunity to bring joy and happiness and inspiration into the lives of others.

In conclusion, may I leave with you two thoughts among these newer phases of art education?

1. Work for original and creative design, using experiences, surroundings, events that interest the child.
2. Let us keep our eyes keenly awake to the high-class reference material at hand.



Art As a Factor in Everyday Experiences

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IN SPEAKING about the need for art in our everyday activities, a dean of women in a Western university told of a rather amusing incident. She said that a freshman girl came to her to ask for help in making out her program, and when the dean asked the girl if she knew what she would like to do, she said, very positively, that she did know. She wanted to be a landscape gardener. The dean was delighted to see a student who had so definite an aim, and so, with a great deal of interest, she started to work out a program for the first semester's work. "Well," the dean said, "you will want to take botany, and a course in color and design"—and just then the girl interrupted and said, "No, I don't believe I'll care for botany, and I *know* I don't want to take color and design." The dean was astonished and she said, "What makes you think that you want to be a landscape gardener?" This was the girl's reply: "Well, last summer I planted a row of pansies around the pump, and it looked so pretty that I decided I wanted to be a landscape gardener."

Don't we all sometimes wonder how many people do see the relationship between art and the things which they are doing every day? I believe that you would be interested in a remark that was made to me a short time ago. I was talking with an art teacher whose training and experience would command the respect of every person here. She was telling me something about her sister, and she said, "Everything she does is beautiful. Her taste is pretty nearly infallible. Decorators say that they have never worked with anyone who has such an unfailing sense of color, and whose home has finer quality." And then she said, "And do you know, the funny part of it is *she hasn't a particle of art in her!*" Every one of us knows that this woman is not the only art-trained person who has that point of view, and we also recognize that we are not going to accomplish very much in the way of helping others to bring art into their daily experience until we, as a professional group, make some decisions.

Very soon we must answer this question: "What is art?" I wonder if we could find the answer if we could go through one of the old temples of Japan. The walls in the temple I have in mind are sliding screens which were painted by artists of the Kano school. In these panels, showing bamboo sprays bending in the wind, or gnarled pines in the snow, we see something that we recognize at once as art. Then we see an altar covered with a piece of old brocade of softly glowing colors. On the altar, between two splendid lanterns, is a bronze bowl which holds a beautiful flower arrangement. The colors of the flowers with those of the altar cloth remind us of one of Giorgione's paintings, and the lines of the stems are as beautiful as one of Botticelli's drawings. What shall we call that group? Is it art? Off in one corner of the room an old priest is kneeling on the floor, and with his brush and ink, he is working on a picture for a screen. We know at once that what he is producing is what we may very safely call art. But, just beyond this priest there is an opened screen, and out on the verandah we can see another priest who is arranging a bowl of flowers for an altar-piece. It seems to us that the flower arrangement has in it a bit more of beauty than the picture of the tiger which is being painted. Must we say that the picture is art, and that the exquisitely beautiful arrangement of flowers is something else?

Assuming that we agree that the flower arrangement is an expression of art, and that we should like to give to our students the ability to do their everyday tasks in the same beautiful way that the Japanese do theirs, how shall we go about it?

We used to think that if we taught students how to draw flowers beautifully, and helped them to recognize their graceful

lines, that the appreciation which they gained would carry over into the ability to arrange flowers and to place them well. Perhaps an occasion came where we saw these students attempt to make use of flower arrangements, and we discovered, to our dismay, that some who could draw the flowers very well failed to secure beauty when they chose a vase, and placed some flowers in it.

And then came the second stage in our teaching experience. We said that we must help the student to make these applications, since he does not make them naturally. And so we demonstrated how to arrange flowers before our classes. We showed them how to apply the principles of balance, of rhythm, and of harmony, in the making of beautiful compositions, just as they had used them to secure a fine drawing. And then we thought that they would go out with the ability to use their art. We soon learned that a great deal had been gained from that method of teaching, but it was not until we brought flowers and vases into the classroom, and let the students themselves work with flowers that they learned how to arrange them, and really to feel the beauty of the plants. Very soon it came to be recognized that to choose the best vase, to arrange the flowers, and then to select the most favorable spot to place the bouquet, took the same kind of art appreciation that their drawing took, and that recognition opened the eyes of the student to a possibility of art for the sake of citizenship that the drawing alone failed to do.

It is interesting to see how our point of view is changing. How, for example, in our teaching of color, we are doing less of flat washes, and more of surrounding the students with all sorts of colored materials, and asking him to combine them in beautiful arrangements.

Just now I am recalling two very different lessons in color which I saw taught. In one, the teacher dictated the shapes to be used for a water-color sketch. The class drew a ball and plate, and left a background about the size of the two objects. They painted these shapes with pure complementary colors, using any pair of complements they chose. The results were hung for exhibition, and they were just as bad as you fear they were. The class had learned what colors were complements, but not one thing about how to use them beautifully. Nothing was learned about balancing colors, or about proportions, and nothing was said that would prevent those children from going downtown and buying something worse than they ever would have thought of buying before they learned about complementary colors!

In the other lesson, the class was given a great many colored objects to work with. There were bowls, plates, candlesticks,

and boxes; there were winter berries of various colors; many simple vases, books, and pieces of colored fabrics that could be used for lamp shades, hangings, and table covers; and there were many good colored pictures that had been clipped from magazines. The students were asked to work out a little group with these colored objects, that might be interesting on a bookcase, a table, or any place they liked. For this composition they were asked to attempt to keep most of their colors similar, and then to add something of an entirely different color for accent. A class discussion followed, and we know very well what those young people learned about complementary colors and how to use them was the kind of knowledge that would help them to form a totally different set of purchasing habits than the other class formed. And when these students painted a water-color record of the most beautiful of the color arrangements, they were visualizing a harmonized effect of color with interesting accents, rather than the blare of color that the children in the first class saw.

The way we are now teaching picture study is another sign of the times. No longer do we stop with the sketch of the artist's life, the story of the picture, and a critical study of its composition. We are now attempting to help the student to feel the spirit of the picture, and to know how and where it might be used. Whether it might go into his home, into the schoolroom, or if it belongs in a museum. We help him to recognize pictures which should be placed in a formal setting, and those which may be used in informal rooms. He learns to know the types of pictures that are best to use with furniture and objects that are light and graceful, and those which belong with the serious and massive furnishings. He learns to determine whether a picture is too light or too dark for his room, and then when he hangs it, he sees its size and shape in relation to the wall spaces. He is taught to select a mat and frame which will bring out the picture's best qualities, and then how to hang it so that it makes a pleasing pattern in relation to the rest of the furnishings in the room. Is it enriching that person's art appreciation if he carries his study to this point? That is a question which some people are still debating. They tell us that the only real art that is involved is that which is in the picture itself. That the rest of these considerations are interior decoration, and that is quite a different matter. But is it? Isn't the arrangement of a room the same kind of a problem in composition that we meet in pictorial composition? When a room has so many objects that the effect is confusing, and when their shapes and sizes and colors are badly combined, isn't the result similar to that of a badly composed picture?

Art is not likely to function in everyday experience unless we are able and willing to relate it to these experiences. There are two advantages to be gained through the kind of art education which does enable a person to apply his art to his daily activities. The first is a broader æsthetic appreciation, for when one learns to see the beauty in the common things about him, he is infinitely richer than the person who believes that the only way he can get into contact with art is to go to a museum! The second advantage amounts, in the end, to an economic gain, for when art is related, in our minds, to the things we are surrounded with, we choose our belongings more intelligently, and therefore we use the things we buy much longer, because they give us permanent satisfaction.

In an article which Mr. A. Lincoln Filene wrote for the October number of *The Nation's Business*, he puts the responsibility for some of the economic waste in the distribution of merchandise at our doors. I shall quote a paragraph from this paper: "If we are to approach this problem of distribution in a calm mood we must first cease railing about the so-called modern tendencies in the consumer. No good can come from indiscriminate criticisms of tastes as manifested by the buying public. If such taste is bad or of a low order it reflects upon our educational system, and upon the lack of co-operation of efforts between manufacturers and distributors. It may be possible to diminish slowly by education the demand for cheap, tawdry goods. The manufacture and use of such goods means enormous economic loss. But the remedy for poor taste is not to be found in railing about the artistic sense of others, but in more effective educational efforts. In the solution of the problem forced upon us by the poor taste of a portion of the buying public, we must bring together our schools, colleges, art museums, leaders of art, and retailers as well as manufacturers. When brought into practical teamwork, these combined forces ought to help in improving the demand for better and more artistic goods."

I know of many places where a valiant effort is being made to carry out Mr. Filene's idea of "practical teamwork," but I wonder if there are enough places where it is being done so that we may expect to see an immediate or startling change in the quality of taste of the general public.

Since art appreciation is a matter of slow growth it needs a long exposure before it really "takes." It seems a pity to be obliged to limit the time for art instruction to only the time the student spends in the art class. We wish that it might be possible to get more of the teachers of other subjects to use art in their courses in the same way that we are endeavoring to relate their subjects in our classes. I have heard students say that the

only history that seemed vital to them and that they had ever really learned was that which they had learned in their courses in art appreciation. Many students have found that they gained an appreciation of comparative religions through their study of art history that they never got from their subject-matter courses. A clever art teacher can teach geography through an art course so that both the art and the geography will thrill the students, and both subjects will become infinitely richer.

Now, when the art teachers are doing this sort of teaching, may we not ask the teachers of the other subjects to make use of art in the same manner? The point of view of our educational institutions has never seemed quite reasonable to me. I do, indeed, appreciate the requirements for the preparation of the art teacher. If we are to be good art teachers, we know that we must have a good background. We know that we must have some "working knowledge" of history, of literature, of philosophy, and psychology. We attempt to know something about music, and about the religions of the world. The thing that I cannot understand is why it is believed that none of the specialists in these other fields need to have any art education. Surely, everyone of them uses art every day of his life, and how does he use it? I know a young woman who has her doctor's degree in education, who has recently furnished a home. Her husband is just getting started in business, and they have bought a little bungalow. She has furnished her house with Italian Renaissance furniture. Her two important pictures are "The Garden of Allah" and "The Lone Wolf." The base of the lamp on her living-room table is a figure of the Buddha meditating, and out of his head grows the electric lights, shaded by a rose-colored umbrella. We know that this case is not exceptional. The wonder is that people can be so complacent about their lack of art appreciation. They would be embarrassed at a corresponding lack of discrimination in any other subject in the ordinary curriculum.

We must recognize that there are two aims in art teaching. The one which we are now doing well, is to teach the student to draw and to make designs. The second, a more recent development of art study, is to train his taste, so that he will become a more discriminating consumer. When we have proved our ability to do that, it is likely that the thing we long for—compulsory art education for the sake of developing good taste—will probably follow automatically. When we have proved that we can teach people how to make art a part of their everyday life, I have no doubt that the administrators in colleges and in public schools will require every student to take enough

art so that his standards of taste in that field are at least as good as they are in other fields of common knowledge.

It cannot be said that Americans are indifferent to art. We just have not been taught a kind of art that functions. As we drive through the newer districts in our cities and see the rows of badly designed houses that are going up, we must recognize that some of these owners have been in our classes, and that we have failed to show them how the art which they practised in our classrooms should have helped them to select a good house design. Most of these houses show that the owners have made an attempt to secure something beautiful, but they have failed because they did not know beauty. They tried for something original, and secured something freakish. They wanted something handsome, but achieved ostentation.

It is not difficult to teach most of our students to read the meaning of design so that they can discriminate between sincerity and insincerity in their belongings. It takes only a little practice for them to be able to select designs for all sorts of purposes that would be suitable to certain definite types of people.

We have made an experiment in our classes for the past few years that has been interesting to us. We have gone into the homes of people whom we know, have taken photographs of their rooms, their pictures, and other furnishings. We chose as many types of people as we could find, and to this collection of photographs, we have added some pictures of rooms and furnishings which show undesirable qualities.

Before we show these pictures to a class, we ask the students to make a tentative selection of a room and some furnishings that they would like to have. They make their selection from among a great many clippings and objects and fabrics. After these have been assembled, we put out all of our photographs and ask the class to attempt to assemble all of the things that belong in each house. When they have done that they group these collections into those homes where they think the owners would be congenial. We ask them to think, as they are assorting the pictures, of the books and magazines these people would enjoy, of the music they would like, and of the way in which they would spend their leisure. Then we discuss the groups and compare notes. It is quite remarkable to see how nearly the students agree, and how accurately they can read the characteristics of the people who have furnished the houses. They nearly always put the simple, domestic type of furnishings together, and the more social and formal things in their proper setting. They recognize the cheery hospitality in one house, and the formality and reserve in another. They seem to grasp

such qualities as homelikeness, charm, and unaffectedness as tangible impressions which are capable of being translated into concrete objects and arrangements.

After this little exercise the students go back to study their own selections, and, in the light of their new point of view, to change anything they wish before there is any class discussion. I have never found a teaching device which shows results so quickly. We find that they always eliminate the showy things; and the commercial, unimaginative-looking pieces of furniture are discarded for pieces which have good quality. Through having judged other people's choices in an impersonal way, they are able to bring a new discernment to their own choices. Single objects are no longer considered by themselves, but are seen in relation to everything with which they are combined, and a room becomes an easily read expression of the owner's personality.

It seems to me that what we need to-day in art education is an education that will lead us, first of all, to a point of view. We are not going to accomplish much in the way of providing beautiful environments until we discard some of the old prejudices which we have built up so solidly. So long as we believe that drawing, painting, and sculpture constitute the only art that is really dignified, and that all other expressions, such as houses and gardens and lamps are of an inferior sort, we are going to continue to have poor houses and gardens and lamps.

But, somehow, we are not very consistent. We are willing to make great sacrifices to enable us to go to Japan. What do we want to see there? The works of the Japanese painters and sculptors? Not these alone. We are interested in seeing the way in which the Japanese applies art to his everyday life. For example, in the temple of Ginkakuji, near Kyoto, we find that we are even more interested in the garden that Sôami designed than in the sliding screens that he painted in the apartments there. We make no distinction there in the kind or in the quality of the art that he has used.

We hope that the time may soon come when people from Japan or France or Italy will find the same amount of æsthetic enjoyment from a visit to one of our small towns that we now receive from a visit to one of their villages. When this time does come, it will be the result of many years of a kind of art education that will point out the part that art must take in our everyday affairs.

Design as a Factor in the Motor Car

MR. WILLIAM STRONG

Chief Designer of the Lincoln Motor Car Company,
Detroit, Michigan

COLGATE said in one of his advertisements when he brought out a new container, "We couldn't improve the paste, so we improved the container," and I figure that we are at a crisis in the evolution of the automobile to-day where the mechanical side of the car has practically been perfected. They will always be working on it, but I don't care what car you buy to-day and in what price class it is, you can shut your eyes and put your finger on the name of a half dozen different motor cars and you will make no mistake in buying any one of them in that price class. The physical part of the motor car has been accomplished, and I figure just now we are going to turn to the spiritual side of the car, if I may use that expression, or that part which is brought about by lines, by color, by the application of color, and by the interior or the hardware and the art; in fact, all of those things that go to make up the soul of the car.

We have been millions of years developing a human animal known as man, and then just recently a few thousand or million years ago God saw fit to breathe into that animal a soul and he made man. Only a small portion of the time that has passed in the evolution of a human being has been spent on the physical being, and the time has come when the soul of man far surpasses the physical. We must keep up the physical, too; feed it for the spiritual, artistic, æsthetic side of the person.

The automobile has been twenty-five years in coming to that point where we have reached physical perfection, and it is now up to you and all of us to breathe into that wonderful thing the soul and that which stands for art or æsthetics in a car.

Now, I am going to show you a picture. I am going back a little bit of that. When I started twenty-six years ago in designing and selling automobile bodies, we didn't have a chassis built in this country long enough to take a side door, so we put a door up in the back and stairs up to it. Then one of us had an idea of putting a seat on that door; let it down, and have a child ride back there. Then there came over from Europe a two-meter Reno Chassis in 1902, and that was sent to us to build a body for, and we built a body that took a side door. The chassis was long enough so that you could open and climb up here, and I came across a picture of that beautiful creation,

the first beautiful side-door body that was built in this country. I took the order and helped in the execution of it. That was only twenty-five years ago that that in the show attracted an enormous amount of attention, and I want to tell you it would attract a lot of attention too to-day if it were running down the street.

Now, compare that and this one here in twenty-five years. Most of the twenty-five years have been spent in developing the physical art of that automobile. There have been scraps and scraps with the mechanical engineer, who didn't see any reason for a body; all he was interested in was to make that motor go. I remember the first Cadillac that I had when they had one cylinder and we went from New York to Boston, and a friend and myself drove, and we did five hundred and fifty miles in five and one-half days, and the papers were full of the fact that an American car had done that. They didn't realize that we started at five o'clock in the morning and spent most of the time underneath that car with the oil dripping down, putting that center chain back in connection so we could run, or the spark plugs fell out, and from five in the morning until ten at night we were working on that car to keep it going. That was only twenty-five years ago. This car right here—you can get into it and if you want to run up to Boston and back in a day from New York, you will have no trouble at all, and you won't be down under the car, and you probably wouldn't find a whimper in the car from start to finish. That is the evolution of the mechanical side of the car in just this short time.

Now, it has been a fight as I say between the mechanical engineer and the body engineer to get a chassis lengthened out. I wonder why it didn't jump from a short chassis right in one jump. It never does; it is evolution. You get a thought and build upon it until to-day you have this beautiful creation which you see here. Now, we started with a 2 meter, a 2.10, a 2.30, and so on. It was year after year that way. I think the body is more or less the æsthetic side of your automobile. It is the thing in which you can express art. Up until a very short time ago all the testing was done as regarding the mechanical accomplishments of the car. To-day, I believe, that there are lots of people who buy that car and don't have any more idea how many cylinders there are in it or the type of transmission or know anything about the mechanical side of it. You see we are coming into our own from the art side. The automobile shows have done a great deal toward this just the same as your conferences here have done a good deal to stimulate people to more and more thought on art.

Now, it has been just this last year when a carpet matched the upholstery, a shade darker; when the silk matched, a shade.

lighter, and when we started to build from the dark up and when we realized that we had a little room in there that we were going to decorate, and the same thought is given to-day to the interior of this car and the decoration that is given to a drawing room. I wonder if someone could pass around these booklets before I start talking. I am sure you will be charmed to have one of these, which is the last word in the evolution of art as it relates to the automobile.

Three years ago the first real art started to develop in automobiles. I had an idea that we could do a period-art job, and I went to the Orinoco Mills. They said they would be very glad to build a period design and we finally evolved a very beautiful design of the Adam period. That started a new thought in automobiles. I then conceived the idea of doing a car in period art and I went to the Orinoco Mills, in Philadelphia, and I asked them if they would weave on their looms a tapestry in which was incorporated for the rear seat a beautiful Adam-period medallion which I had designed from the Metropolitan Museum of Art. I will say I get most of my ideas from there. They wove this design and we placed it in a car and it attracted a great deal of attention. Up to that time automobile bodies in this country had been built first by custom-body builders, then as the demand came more and more for larger quantities, there were certain production men who started out in the West. This method of production was so much cheaper that the custom-body builders felt a great slump in their business.

Then the Lincoln people thought that they would make their twelve cars (because there are only twelve cars of one make allowed in any salon show) designed according to some general thought, or have something to tie those twelve cars up to, and as I had done most of the creating of new fabrics, they asked me for suggestions. I immediately beat it up to the Museum of Natural History and up to the Zoo, and I found in the bird-house of the zoo of the Bronx Zoological Gardens the most marvelous colors I had ever seen. I couldn't take the birds away; I couldn't copy those colors as one light would show one color and another another. So I went to the Museum of Natural History and I spent several days just absorbed in and absorbing ideas from the birds shown there, and finally obtained permission to take eighteen of these birds from the Museum and from those eighteen we selected twelve. Of course, each bird had three colors, the striping color, the panel color, and the upper and lower-body color. Lots of cars are done in two shades of one color and an off-set striping color, and we worked at those birds until we planned out twelve cars all different, and chose a bird that we thought had colors that would be applicable to a certain

type of body, and so we had twelve different types of cars. We finally found the greatest painter of birds and we got him to paint these birds in their natural habitats and showed them as they are related to the colors of automobiles. We had these birds stuffed and mounted and showed a bird on a stand along with each automobile. You get the idea of how we took from nature the idea and thought of our display. There is a car done in the orange and black we call the oriole. The colors were taken to show the exterior, and then we took a color and made the interior to match, so these birds as seen are the color motifs. Here is one that when you held it one way it was blue and another way, green. We copied the colors. The paper manufacturers helped us out, and we got up a book here that was very wonderful.

Now, I am talking to two hundred people here, and if I had a microphone up here, I might, if I were being broadcasted, I would be talking to a couple of million, and we figured that the showing of these cars to perhaps two thousand people that would come here during the week, and distribute one hundred thousand catalogs, the news would be broadcast all over the world. So we make this a part of the display. It was written about in the papers and it was a very successful thing.

Now the Lincoln people said, "That's all right, but we will never get anything as good as that for next year. What are we going to do?" I said, "I have a feeling that there was never anything done, but what it could be done better if you worked at it." I went up to the Museum of Natural History and I finally said to myself, "Why don't we do twelve cars next year after the periods of art as they have come down through the ages. So we compromised by using the Oriental art first, and I sketched off roughly an old roadway (you have to dream a thing first); an old roadway of art as it comes down through the centuries. Then I thought of adding transportation to that art, bringing it up to this marvelous creation of art and beauty, the modern automobile, and this old roadway represents art as it does come through the centuries of the Oriental, the Egyptian, the Roman, Gothic, Italian Renaissance, Louis the 14th and 16th, the Georgian Period, the Empire, Napoleonic Period, through to the early English to the Colonial of our own day, and through to the Art Moderne. We designed this old roadway and we took our motifs for a car of each period as it came through, and if you look at this catalog you will find how we have used the art of the day.

The Oriental comes first and the mode of transportation. I spent days in the Museum, being sure that everything in this catalog was authentic, and I don't believe there has ever been

a question of anything that wasn't authentic from an art standpoint. We took black and gold for the Oriental. Each country seems to have lent itself to a color as well as an art period. Black and gold is the color of the Oriental job. The Orinoco Mills wove the tapestry for the upholstery, and then came the question of hardware. This we have designed from the motifs of each period, and everyone of these motifs is absolutely true to the period which these twelve cars represent. I am only sorry I haven't the twelve here to show you, because they are far ahead of anything that has ever been done. The printers all over the world have been crazy to get this book as one of the examples of five-color printing. One of the finest ever shown in the world. I am not at liberty to tell you how much two hundred thousand copies of this folder cost, but I think there is no city or town in the world where automobiles are used at all that this folder hasn't gone, so you see it has broadcasted these twelve beautiful cars all over the world.

Now, I can't show you all of this, but to carry out the designs I wanted some needle point. I had a needle-point job in the show that had cost twelve hundred dollars. The handwork on the back seat was done by two French women. That was prohibitive, so I looked up the manufacturers that make needle-point books for ladies, and I said, "Could you weave me a big piece of needle point?" I said, "Could you make looms big enough?" They said, "Yes," so we designed a medallion for the back seat. The third one is in this car. My first was in Italian Renaissance, and we worked almost a year until we got a machine that would make thirteen pairs of these medallions down a long row. A master needle, which is worked by a man, goes through a big design and thirteen pairs of these are made all the way along the line. The color of blue is used first, rose next, and one color at a time is put in here, and I know there isn't a lady here that doesn't appreciate needle-point work.

This is one (showing sample) taken from an Italian Renaissance design, that I worked out from the Metropolitan Museum. Mrs. Coolidge wanted a new car, and of course the leading lady of the land had to have something very delicate and lovely, so I took a soft oyster-shell broadcloth and on that design a true Louis the 14th period. This was the result of trials and trials of color (showing sample). It was to get the color down into the cloth. This is taken from a design which came from the Château Diversi, the summer home of the King.

All of these examples are absolutely true to past art. Somebody said to me, "I don't believe that stuff will wear," so I took my knife and I scratched it like that, and he said, "I guess it will wear all right."

Now, this job here is the second of the periods, the Egyptian. We went to King Tut's tomb to get our motifs and designs. I think I have a little piece of the broad lace here somewhere that we copied from. This came from King Tut's tomb. We think we are some designers to-day. I don't know as we are so much after all, because there is nothing handsomer than these things we got off the tomb of King Tut, buried a good many years down in the earth. That was the design. That is on the doors of this car. Then we worked out a motif of the lotus flower and papyrus.

I would like to show you the evolution of the printing of this catalog. This catalog has a five-process printing besides gold. That was the first printing. There were two hundred thousand copies of this one catalog made and it has been sent all over the world. That is the black on the light; they then printed the yellow, and that made the yellow and black; then next they put on the red, and that made orange; then they put on the blue, third primary color, and that makes the last. This happens to be the colors from which we took the last period job which is the art moderne, the sporty roadster.

As we go on through this catalog I just want to tell you about two or three different jobs. The Oriental—we have had the Egyptian which you all know, don't you, that the only colors that they had were the Nile colors; the clay along the banks, so the colors that we have used in the Egyptian and the Roman have been Nile colors of the river water or of the clays found along the Nile. Now, the Roman is done in a Roman stripe fabric and all of the hardware is done in a Roman design. You will see the art motif at the left and the mode of transportation of that period at the foot of the page. It will be an education for any of you to read each article as it comes, as it is written by a wonderful writer on art.

Now comes the Gothic or church and state time, when everyone wore armour and therefore had to ride horseback, so you find there was very little in the carriage type used at that time for transportation.

Mr. Willoughby, one of the finest body builders of custom jobs, built this body and we had the hardware all designed by Gorham. There is forty thousand dollars' worth of designing alone in these twelve jobs. He designed the wood work around the windows, as you will see, from the Gothic cathedral ideas. The whole job is lovely, and is sold over and over again for its beauty.

Now comes the Italian Renaissance. You can see the art and mode of transportation. This job hasn't been worked out quite as nicely as some of the others. Then comes the Louis

14th. That is the loveliest thing you can imagine, done in the French drab broadcloth with the laces done in needle point. This is a lovely shade of the soft Louis 14th French drab, a sort of pinky drab, with the needle point in blue and the outside done in blue. You will notice the perfection with which they have woven that.

Then comes the Louis the 16th, which was a bolder and a different type of period. This is done in a medallion of rose cluster that was taken from a design of the Château Diversi.

Then the Georgian or Wedgewood period. This shows the little old-fashioned brougham coming into being and also the art of the Adam Brothers, but with the Wedgewood period dominating; the Wedgewood grays and greens are very lovely, also the blues.

Then comes the Empire period, and that was done in a Napoleonic method and his emblem was a bee, so we went as far as to weave a fabric with the bee in it. You can see it on the seats and cushions. The hardware has the bee of Napoleon's emblem. The hardware and everything is all done in Napoleonic period.

Next comes the Colonial. I took a wall-paper design I remembered in our old sitting room of my home, of a lovely old-fashioned wall paper we had, and as nearly as possible I located a design and had the fabric woven from that design. Of course the whole thing is colonial in its type. You see the little colonial idea coming more and more into realization in the modern motor car to-day.

Then there was a question of what to do in the early stage-coach days, so I talked with Mr. Edsel Ford about it one day, and he said, "Father has a wonderful collection of old carriages, all the way from the Egyptian ox cart down to the modern car of to-day. Let's go down and see it." So Mr. Judkins, the head of the Judkins Company, and Mr. Edsel Ford and I went down there and selected an old colonial coach and Mr. Judkins copied the lines almost entirely. He upholstered it with the same old plush and goatskin leather that was used a hundred years ago in driving over New England roads, and that has probably attracted more attention and done more advertising than any of the other jobs. They made only one of this because they thought there wouldn't be more than one man to buy this. I believe it is sold, however.

Then came the question of the last word, and I had been spending a little time down at Miami-Biltmore Hotel, and I said to myself, "The colors down there are so wonderful, let's take the green of the palmetto and the orange of the Miami orange and let's make a sporty roadster and let's call that the

art moderne," so you will see in the last design the fast sporting roadster. It carries four people, is well protected from the wind with the glass protectors, and that brought us up to the art moderne.

Now this is about all I can tell you about the designing of automobiles. I think you will see what a wonderful thing it is, and I am going to show you just a few plates from which I have gotten some of my ideas. These are the Egyptian and Roman plates that are a commercial proposition. You can buy them. I am going to tell you a secret. I have found nothing so wonderful in birds or anything else as the butterfly colors for adaptation to the modern automobile, and we are using this year hundreds and hundreds of jobs of new, lovely colors that we are taking from the butterfly. These are hand done, copies of real butterflies, everyone tabulated, and I can tell you from what country they came, and we are finding that the combinations of color and striping that we take from nature are far finer and lovelier when you see the application on the car than anything we have tried to produce that isn't blended in nature. These butterflies are very wonderful in that they have almost all of them a decorative color associated with them. We have a green and gold here which I have done several cars from that is very beautiful.

This butterfly has silver in it, and I have done a car in those shades of green and striped it in the silver.

Would you believe that a manufacturer whom you call absolutely hard-boiled in business, who talks in millions all the time, came to me the other day with a little piece of bark from a tree. With this bark was some lichen and with it was a little toadstool or growth that was a lovely orange shade, which brought out the warmth of the gray. It was very beautiful. Well, it wasn't half as big as my hand, and he said, "Take that, Mr. Strong, and do a car for me in that, will you?"

Another one of the biggest manufacturers and probably a man that is as hard as nails in his dealings, is selling color to-day. Color has to-day a real dollars and cents value to you, no question about it. You talk about art. I think there is more art in color than almost any one part of art.

I don't know technically hardly anything about art, but as I say, I have just grown up in this one line, and I am a fairly big toad in a little puddle, so I can talk on this one thing. I attended the garden show at the Grand Central Palace, and there I saw one of the hardest-fisted business men in this country, who was sitting there in the middle of the afternoon, studying the colors of those flowers. I said, "How do you find time these busy days to come and look at the flower show?" He said,

"I am getting ideas." You see the time has come when we have developed the physical side of the automobile profession, and we are now going into the soul or the spiritual or the artistic or æsthetic side of the automobile, and you will find out that the woman that has a beautiful drawing room done in period art is going to have one of her cars done in period art just as her drawing room.

I thank you very much for your attention.

Adjourned.



Producers and Consumers of Art

MR. A. H. EDGERTON

Head of Department of Industrial Education and Applied Arts,
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IN STUDYING each one of our meetings, which I have been able to enjoy because I was not compelled to talk, I have noted that the Program Committee has arranged connecting links in each of the programs, as well as a thread which runs through and connects the day's discussion. As I sat here this evening, I must confess that I had some difficulty in making the connection between our first number, involving a very splendid attempt on the part of these boys from the Technical High School to express themselves through one of the arts, and the program which had preceded during the day. Then I suddenly remembered that at this morning's meeting there was a prolonged discussion of horn unison. Since the final conclusion had not been reached at the close of the meeting, I assume that in the demonstration just given that the unison which was looked for but not found this morning was finally discovered by these boys.

On my way to one of these meetings I picked up a local newspaper and read the following editorial: "I wonder if there isn't something significant in the discovery that Edward Burgess Butler, retired president of a famous mail-order house, has been able to win repute as a landscape painter under an assumed name? In order to test his talent entirely on its merits, Mr. Butler painted under the name of Karl Ruble, and created an impression that Ruble was a struggling young artist of no background and himself unknown. His pictures, thus submitted, impressed the judges and critics, and it was not until one of them was sold for a round price that Mr. Butler came forward and acknowledged his ruse." We may look for most anything

to happen these days. Artists sometimes appear from the clouds almost out of nothing.

This editorial reminds me of a colleague of mine who saw fit to leave the State of Wisconsin to go to Yale University. A Norwegian maid who had been with his family for some time was apparently chagrined that it would be necessary to leave the services of the family. It had been explained that he was leaving Madison to go to Yale, when the Norwegian maid with some sadness of countenance was heard to remark, "Mine Ole done been in yail, too, but he done got out on good behavior." I suppose one who speaks on art at this time needs to be released in some way, however, the integrating influences which we have all been subjected to may make it possible for us to endure almost anything.

Art in its varied creations has been universally recognized as the contribution of the talented during all stages of civilized development. This has been true not alone in talent revealed for valued art products in sculpture, painting, and architecture, but also in our more recent problems of creating indispensable commodities such as design reflected in wearing apparel, house furnishing, or automobiles. Those of you who attended the demonstration at the close of the program yesterday morning, witnessed an excellent example of what is being done even with a Lincoln automobile as a background. You doubtless followed with a great deal of interest the place which color is playing in the commercial world as evidence by our modern means of transportation. It was a revelation to find that nature through its butterflies and birds had contributed so much. This commercial designer, who told us his informal story, did not profess to be an artist or a creator, but he told us very humbly that he had sought knowledge from various museums and had been able to learn something from nature.

Regardless of the aims and accomplishments of the artists—whether nature-imitation or new interpretation of phenomena and life is the goal—we know that relatively few persons possess genuine artistic talent of a high order. Many persons will always possess plenty of ambition for success as creative artists, but without capacity for creative skill, elimination will be extensive. The ability to appreciate art creations is not sufficient so far as vocational success or possibilities are concerned. Nevertheless, you and I cannot blink at the challenge for revealing whatever capacity nature may have endowed individuals to use in the widely varying degree we are certain to discover it. It has taken us a long time as teachers and educators to recognize the full significance of the truism that those who have not ability to create art cannot be assisted most in appreciating

their art inheritance by the same methods we have found so effective in producing skilled artists.

Just as the creative artist requires skill and knowledge to make him proficient, so the utilizer or consumer of art, who is in the large majority, must be assisted in his development of ability to recognize the application of art principles in so far as these can aid him in selecting the most appropriate creations (of others) in merchandise, such as hats, dresses, tables, pictures, rugs, and the like. Here we are dealing less with motions or techniques for achievements than we are with emotional responses, without the satisfying of which art is non-existent for the layman in most cases. In the latter case we are concerned primarily with controlling conduct, that is, what the individual is going to do about it. His attitude of mind will determine whether or not he is sincere in his choices and decisions relative to pictures or clothing, for example. It is impossible for the individual to reduce art to routine procedures or hard and fast rules, as some persons would have us believe. Of course, the shape of the hat may be somewhat standardized by style, and some persons should avoid stripes running in directions which are not becoming to them. However, in teaching, it is known that minds which are dull or even average can not approximate the emotional responses of the brighter pupils. Our instruction, therefore, must first recognize that these individual differences in interest, aptitude, and capacity actually exist, since the level of the learner must always be the beginning point if the best results are to be had. In most cases the reactions will indicate the extent to which the instruction is "leading on" and affecting choice. If he is taught in situations involving knowledge of the beautiful and the love for the æsthetic as well as the utilitarian in the arrangement of a room, for example, then a pleasing combination is more likely to result.

A recent investigation of art instruction in 143 cities has revealed a considerable amount of agreement as to general objectives, namely:

1. Cultivation of artistic taste.
2. Preparation for those who expect to make some phase of art their life work.

If art instruction is to serve the æsthetic needs and interests of all pupils it must be organized to meet three accepted educational objectives.

1. *It must provide general or common art experiences of value to all pupils of whom required.* That is, consistent courses in fine and applied arts must deal much more

with appreciation than they ordinarily do in our schools at the present time. For example, while learning to draw, paint, and design, as they are likely to be called upon to do later in life, boys and girls should be taught something of the world's masters and masterpieces in painting, sculpture, architecture, etc.

2. *It should offer opportunities to explore through activities otherwise desirable, to reveal worthy interests, aptitudes, and capacities or talents as well as occupational possibilities for all concerned.* That is, as tastes are formed in the arts, teachers and pupils will discover aptitudes through achievements which should receive encouragement and training in differentiated courses. Likewise the relative conditions, opportunities, and requirements in commercial art occupations should be presented.
3. *It should provide ways and means for beginning preparation in the introductory phases of a chosen career for those pupils who have made such decisions.* That is, the fact that pupils are of choice or necessity bent upon entering work experiences in art callings with a minimal amount of preparation, should challenge the school to aid them in doing better than which they have decided to do anyway.

Is it not apparent that required art instruction, which is to be most purposeful, effective, and economical, must possess values in experience and knowledge that are common to all pupils taught, regardless of their present social status or possible life-work? If so, these so-called common values will be found in the following utilizer's or consumer's needs:

- (1) To cultivate artistic interest, taste, and ability through everyday experiences selected from home, shop, office, etc.
- (2) To assist in better choice and use of various aesthetic as well as useful products and services.
- (3) To gain sympathetic attitudes toward other workers and work in art and industry.
- (4) To appreciate creative effort and interest by means of first-hand contacts with productive experiences in art.

Is it not desirable that the school offer a sufficient number and variety of art activities and studies so related to community problems as to test any interests and aptitudes, either positively or negatively, in order that worthy needs and abilities may be revealed and possibly developed? If so, such exploratory possibilities may be provided in the following "self-finding" aims:

- (1) To try-out individual interests, inclinations, and abilities for industrial and commercial art pursuits through typical experiences.
- (2) To make suitable studies of the conditions, demands, and opportunities in art occupations.
- (3) To provide for the individual needs of talented pupils in art who would not remain for academic education alone.
- (4) To help pupils concerned more wisely to choose future art and related courses in secondary and higher education.

Is it not desirable that the instruction in advanced art work should provide preliminary specialization for those pupils who find it necessary or advisable to enter promising art occupations with a minimal amount of preparation? If so, such follow-up guidance and beginnings in training would include the following much-neglected demands:

- (1) To assist in the final selection of the pupil's art career, or encourage another promising choice if greater possibilities would thereby result.
- (2) To extend the exploratory art experiences to meet the preparatory-vocational needs of a pupil who finds it necessary to leave school with a minimum of training.
- (3) To offer a better opportunity for commercial art experience by co-operating with outside productive establishments during the latter part of the training period.

All of these services are ready to be harnessed by your school for the pupils in question, provided you believe that the effort is worth while. In his well-known lecture on "Acres of Diamonds," Russell H. Conwell, of Philadelphia, presents an interesting story of a Persian who sold his little farm in order to secure funds to finance a diamond hunting expedition. In brief, it seems that the purchaser discovered an inexhaustible diamond mine on this small farm which he had purchased recently, while the former owner roamed the world and then failed to find even a single jewel. It is a readable story with an obvious suggestion which is applicable to the topic under consideration. It often happens that art teachers and supervisors cast their eyes over the country in search of professional opportunities where they may develop comprehensive programs for art education somewhat after this pattern just discussed, when the desired "diamond mines" already exist and await their prowess in the local communities where their present obligations are apparent.

The New Place of Art in America*

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I AM to speak on the new place of art in modern American life, and that, of course, means the new place which it is coming to occupy in education. I think we have all heard remarks to the effect that there is at the present time a new and decidedly significant interest in art, an interest that is very widespread. When we come to inquire why this interest has arisen, perhaps we may give among the reasons, the following:

In the first place, we have passed the pioneer stage of life in this country. Someone has said, I think it was Oscar Wilde, that the oldest tradition that America has is the tradition that it is a new country, but we now are becoming settled; our land is taken up; we have all the freshness and vigor and optimism of youth, but we are developing a genuine culture, a culture that is being recognized the world over. This new interest in art is partly a stage of civilization, that point which always comes when a person is settled, when it is no longer the cabin, but the frame house; when the furniture is no longer nailed in rustic fashion, but with material well-shaped. Then little by little the demand that these things be beautiful as well as useful. In all our life, and in all its phases, we have reached that stage of a more settled civilization.

I think another reason which depends on the first, is the recognition by commerce and industry of the necessity of art. They realize that things cannot be sold until they have about them something of taste, for taste as well as skill controls the world market. We can no longer rely upon raw material, but we have to impart to those materials something which has delight as well as use.

A third reason that may be most significant of all, is a growing sense of need in this country, which has been so marvelously prosperous materially, of something that shall be a cultural balance to that prosperity. There has come a deep sense of need, that with our material prosperity and with our advance of science and knowledge we are not satisfied, and to my mind that is one of the most hopeful elements in American civilization—that having attained so much materially and so much

* The art world has suffered a great loss in the death of Walter Sargent during the past fall. This is the last public address Prof. Sargent made and the revision of the stenographer's copy of this address was one of the last things he did before his death on September 19, 1927.

intellectually, we are not satisfied, but we demand also some development of that realm of tastes and preferences and discriminations; those things that give the genuine and lasting values to life and really interpret these other things. This sense of the need of balance in life, of the material side with these things which are things of delight, has come in very strongly, and we find it manifest among people throughout the country. As I notice this and hear it on all sides, it seems to me one of the most significant of all the elements of this new demand for art. Therefore this morning I am going to discuss two or three of the interesting manifestations of this new demand.

I should say, in the first place, one of the elements which impresses me most, is a new philosophical attitude toward art. I am a believer with William James that philosophy is a very practical thing, that there is really nothing more interesting to human beings than philosophy. If you want to address people even of high-school age, if you can take some deep problem and cast it in concrete form, you will get more attention. I do not mean a new theory of abstract aesthetics. I am thinking of philosophy as that love of wisdom, that desire to find something which interprets to us our life and guides us in meeting it, and it is that it seems to me which constitutes our new philosophy of art. That is, this new philosophy regards art as a thing of universal interest, a thing which is important to the daily life of every one of us, no matter to what class of society we may belong. I should like to say this and, while I say it more briefly than it deserves to be said, I should like to say it clearly that there is no gap between art and utility and science; that each of these is interpenetrated with the meaning of all the others, and one has not yet reached in any way the full grasp of utility unless he knows something of science and art. He has not grasped a full range of science unless he knows something of utility and art, and he can know nothing of art that is most deeply significant if it is separated from utility and scientific knowledge. I do not mean that art can be reached by way of rules or by utilitarian or scientific knowledge. I mean that the three are interpenetrated each with the other so that in reality any phase of our experience is not interpreted adequately to us, we do not get it as we might, unless we know it in all three of those phases. These things are not antagonistic, but reinforcing. That is, art is not so much, does not refer so much to a separate group of things such as paintings and sculpture and architecture, etc., that we usually group under the head of art. I mean that art is more a way of looking at things and that these particular products which we have named the fine arts are the result of looking at things in an artistic way.

Take a concrete example for instance. A pioneer is going out into the wilderness planning to settle there, and he is looking around for a place where there is a home and he comes across a very good spring which will furnish water, a meadow by it, and a mass of rock rearing up, whose cleavage is such that it suggests to him that he might build a house easily out of that rock by the spring. The suggestion of that towering rock to him is utilitarian. So he settles there. By and by a friend of his, who is a geologist, comes to visit after he has built his house, and he also is interested in that mass of rock, but in a different way. What was the source of it? How did it come to be there anyway? He is fascinated with that intellectual curiosity which has been one means of our advancement, and he sees that rock in terms of this intellectual curiosity; he sees it, realizes it, experiences this bit of reality in a way which is a little different from that in which the first man appreciated it. By and by there comes along a person with artistic individuality, and he has wandered often into this wilderness and he comes into the shadow of the rock and looks out into the heat, and he feels impelled to write a poem that has the theme of a psalm, "The shadow of a great rock in a weary land." He sees that rock with a third interest, that is the æsthetic interest. The painter, seeing it with those shadows which come across the desert in Arizona or New Mexico, those shadows of alluring coolness from the dreams of which no one of us can escape, if he has ever sat and watched them, sees it in still other terms. Now, each one of those is an added dimension of experience with that pile of rock, and the three are not separate. The man who built his house might, by and by, if a city or town goes up around there, build his house more and more beautiful, and out of that particular kind of rock and climate might grow gradually a new style of architecture. Things spring out of gradual development of utility. It would be possible for a man to see that pile of rock in all three of the dimensions of experience. That is what I mean when I say I think that art is not primarily acquaintance with a certain kind of thing that has been called fine art, but a way of experiencing every common human experience.

We see how quickly any human experience begins to have not only utilitarian and scientific, but æsthetic vistas as well. A person walks, and I suppose the primary purpose of walking is utilitarian; it is to get there, but by and by a person walks and he finds a certain rhythmic swing in which he delights, and walks off across the country for pleasure. He has a delight in the feel of the landscape, the rise and fall of the hills, the softness of grass and hardness of rock. He gets a certain experience that

is æsthetic and through his muscles in part. We think so often the joy of landscape comes through the eye, but it is interesting to read the æsthetic experience of people who have no sight. For instance, Helen Keller's description of her delight in landscape and the old stone fence. She walks along and feels of it and speaks of it as running in crumbling cadence down to the brook. By and by this walk becomes rhythmic and two or three walk together and then a professional follows, and we have the dance.

There is, so far as we know, no break between the utilitarian and æsthetic. Gradually any human activity repeated becomes rhythmic and æsthetic, and gains this type of significance. In ordinary experiences problems come up which are decidedly utilitarian. By and by someone with æsthetic sense watches people and he works out a solution and puts in the words and action of that solution in the mouths of people, and they go on the stage and act it out for us and we have that realm of art which is the drama, but it has vitality because it has its roots in common human experience. There is no gap between the two. We take the sounds which we hear and begin to pattern them together and they become rhythmic and we have music.

To-day the modernists in music are struggling with the things which have not yet received interpretation and trying to work them out, and I think that all the crudeness that accompanies modern art, in spite of the great things attained by it. I mean the crudeness of certain people who have not yet brought it into shape, is because they are struggling with this new material and trying to resolve it into æsthetic terms.

I recall a contrast between organized and disorganized sounds. Those that had been woven together into patterns and those that had not. I was in a town where there had been put in a new carillon. The place was packed and people listened to the sound of these bells, and in the night these chimes came jangling down so the sound seemed to sparkle, and you were wholly lost in this cascade of sound until they were through. Now, the audience was so widespread that a mere clapping of hands didn't give vent to their feelings, so they all tooted their auto horns, and we got disorganized sound. Yet music appears from taking the sounds, voices, tones which are not primarily æsthetic and gradually perfecting artistic forms.

We know that occurs in building, and we see how legal restrictions and geographical restrictions which compel the building to go up, in certain ways, has brought a new type of architecture which rests on utility. The original skyscrapers have a heavy stone base. By and by came the steel-shaft skeleton. A man who saw the first steel shaft put up in a building in

Chicago, told me that when the architect saw the steel beam go up he nearly lost his appetite for lunch. He was actually ill and went all through his figures to see if that beam could possibly support that weight. He had been so accustomed to masonry. He found it could and felt better. But that was a new thing, and gradually our buildings have frankly expressed that on the outside, roughly at first, and now beautifully, until our skyscrapers soar with beauty, and we are discussing adding color to them. It is a dangerous but fascinating adventure. While it is all right to risk a picture that can be taken away, I think the risk of a blue-and-green skyscraper that is going to be there a hundred years would cause more pause.

The skyscraper grew out of necessity, and I have been watching with great interest the forms which are being produced in architecture, not by the architect, but by the engineer, with the attempt to meet frankly a problem of use. At first I thought they were ugly, but the more I came in contact with the men struggling with these problems, the more fascinating they became. I had to look up some items regarding concrete grain elevators at Buffalo and Detroit. I hunted up one of the largest constructive firms of grain elevators. I thought I would have to deal quickly with the man, so I went into his office and told him what I was after, that I wanted to get some photographs of these things to have slides made and see how they appeared on the screen to show the progression of grain elevators. He took me right in and turned over page after page of photographs. He was delighted over what had been accomplished, and told me that one of the things that had enriched his life was finding that he could build a grain elevator without a wooden form so as to get rid of the cracks between the boards. He had invented a moving circular shield, and he spoke of the beauty of the surface of those new elevators compared to the older ones, the beginning of beauty. I prophesy that the next step will be that someone will decorate those grain elevators perhaps with a design of grain at the top, something to give a bit of color. I got a lot of these photographs and threw them on the screen, and was astonished to see their impressiveness. A sort of beauty had crept in as these things became perfected. One or two looked like old Egyptian temples with tremendous columns. I said, "There is an American temple of Ceres."

We are getting a new type of architecture from the industrial factories that are being put up, the Ford Company and some of the new electrical plants. I am not saying that the architect could not make it more beautiful, but what I want to say is that we are witnessing a transition, arising out of the basis of essential needs of our civilization which is gaining a certain degree

of beauty by sheer perfection of utility. It gets a start from utility until the thing attracts the designer and he sees the possibility for beauty, and the thing becomes perfected. If you would like to see how that works out, how the perfection of efficiency of anything leads a step toward beauty, you can see it if you will follow through the history of development of any contrivance. Take the locomotive. While you increase its efficiency you also increase its beauty. The same is true of the automobile, steamboat, and the typewriter. It is so much more beautiful in its lines now than it was at first. Everything which reaches perfection of fulfilling its function goes a step toward beauty and then the designer, if this object remains as a tool of our civilization, plays with suggestions of its structure and suggestions of its function, and it may then become a work of art. That is what I mean by saying I feel there is no definite gap between utility and beauty.

May I leave that point by saying it in other words—I do not believe that strictly speaking, there is any such thing as the minor arts. There are arts which flow through channels which are industrial in character, but the art is just as fine, if it is art, and what we are looking for is not a distinction between fine and minor art, but the discrimination to see art, to realize it, and appreciate it in whatever form it may be embodied. That, it seems to me, is one manifestation of the new place of art at present; namely, our new philosophy in realizing that art touches every field, and that everything has its possibility of artistic interpretation.

My second point follows very closely, and that is that in response to this demand I think there are marked changes for the better in manufactured products—that is, we have found this beauty means so much that the manufacturer is taking time now to make things beautiful. If any of you would be impressed by that, just take the time—and I think if you can do it you will find it worth while—to attend the exhibition of industrial design that is held annually, gathered by Mr. Richard Bach, in the Metropolitan Museum in New York. If you write they will send you an account of it. While I have tried to keep in touch with American manufacturers, have visited factories and watched these things in display windows, I confess, in my visits to that exhibit, I have been astonished to find brocades, iron work, textiles, glass, silver work, brass work, pewter—every sort of manufacture where I should have thought I was wandering through a museum that had to do with selected examples of the ages. I think the new note in American design is touched by the hand of the artist as well. The keynote that didn't come in awhile ago when our things were merely good, is excellence; that

supreme excellence of finest charm that is creeping into our manufactured products.

I think it is interesting to watch this progress. I feel none of the pessimism that was suggested by Dr. Munro as to the ultimate outcome of commercial pressure, because I have had the opportunity to come in contact with manufacturers in small conferences, and their statement has been this: "We are ready now to let the artist have full sway so far as our material will actually allow it." If you will read the annual reports of the Art Directors' Association, which is an association of the men who have charge of the art in the advertising for our large manufacturers, you will find the keynote of that is—from henceforth to have someone from the art side pass on our industries and declare what shall be used as beautiful, censor it in a way. I think that same attitude is growing.

Recently I came in contact with a group who were asking about color in a certain bit of architecture that was going up, and our department was asked to pass on the color. I said, "We know nothing about that and we may get something that is wrong and that the owner wouldn't like." They said, "In this job we ask you to pass on the color, and if the result is not accepted, we will give up the contract. We cannot afford to have a poor piece of color go up." I speak of that as showing the new spirit which I think is becoming dominant at the present time. This is the month of May. This corresponds to about the end of July so far as the height of the sun is concerned, but it is colder than July will be because there is the hang-over of the coldness of the winter, and August will go by and September come before the carry-over of the summer will allow the coldness to come in. We mustn't look at the drifts of the snow, but see the thing that is coming on the south side in the sunshine, and I think that is the type of new and industrial pressure that is going to be used. Let me call attention to a manifestation which sometimes becomes almost amusing, so definite is this desire for beauty and distinction. Take any magazine which gives expensive advertising, cut out all the ads that put beauty on a level with or before utility and sort them out and see if you don't have some surprises. In furniture you expect it, in textiles, in clothing, but you will find such things as this which go to the extreme. "Our new vacuum cleaners are astonishing for their resplendent beauty. The shafting which we put up in machine shops is a pleasure to the eye as the machinery moves." Such things as that, I say, are merely indications, but you will find some of the things extremely well-worded.

Look at the advertisements of automobiles and see how much attention is paid to beauty. I think you will find, those of you

who deal with design, a rather interesting manifestation of that new desire that has come for beauty in the way in which we are trying to reach it; even the use of certain elements of beauty by the advertiser himself. It was found that the eye so loved color that it slid rapidly over gray and was magnetized by color. The advertiser said, "We must have color," and the publisher said, "We can't give you color without increased expense." One page of the *Saturday Evening Post* in color costs thirteen thousand dollars for a single issue. Inquiries were sent out as to whether the color was worth while. The tests resulted in showing that the same advertisement in color attracted from three to eleven times the number of returns that the neutral one did. I am told that the contracts signed last year by one single publication for their color advertising alone during last year, was fifteen million dollars, and this year for the same magazine the contracts already signed are twenty-seven million dollars for color advertising. Beauty appeals to us and that amount of money is being spent in order to attract us.

I am not saying that is art. These are manifestations of a deeper demand. What we have lightly called artistic taste is, I think, an elemental hunger. What we have said about a liking for art is, when it comes to its last analysis, a necessity for art in the life of every man. There is a growing sense on the part of the American people of that self-respect and high vitality of life that comes from living with and being surrounded by fine things.

I want to bring just one more point and that is, there is a new desire on the part of people everywhere to come into contact with the fine art, because they realize that those things which have gradually advanced stage by stage from utility up to the realm of art, are things that were the embodiment of a very high type of experience and that appreciation is the capacity for participating in that experience, and that one's own life is widened and deepened to just the extent to which he can appreciate and that in the drive of modern business and the details that flood upon us, there is no man who can find in his occupation interest sufficient to keep alive his whole breadth of possibility for enjoyment. There are a hundred springs of emotion that will atrophy unless they are fed, and the fine arts can help to do that.

There is a stimulation that comes from beautiful things. There is a possibility of vicarious experience, of taking in what I cannot live in my own experience, but which the writer has lived in his book, and the painter has put into his picture, and the musician has put it into the thing he has written. The desire for this is very strong. You see it in requests that come for the

interpretation of art from all classes of people. The call that has come from college students is stimulating. They are at an age when they begin to feel the responsibility of life and they say, "We have been studying sciences; we are in colleges of commerce and administration; we have come to our senior year; we want some interpretation of art. We want to know something of that side of life." We opened some classes and have been crowded to capacity by young people who wanted to know what good art was, and young people who are not predisposed toward art at all. We made it as stiff a course as we could without spoiling the appreciative side. There are now clubs of business men who say, "We don't care for golf and billiards, but we do care for art, and we are going to learn to appreciate it." An executive of a telephone company said, "I am nearing my retiring age. I am going to retire a year early and I am going to be a hundred per cent artist."

The door is wide open; the invitations are sent out; people are looking now for leadership, and to whom shall they look except to us who are teaching art. I think there is a deep responsibility on us, not simply to know our subject, but to know the ways in which it interprets modern American life, and be able to illuminate the whole range of experience so far as possible so that it shall have added to its industrial, commercial, and scientific significance, this æsthetic significance so that we shall have the third dimension of experience which art can give, namely, delight.

FIGURE CONSTRUCTION

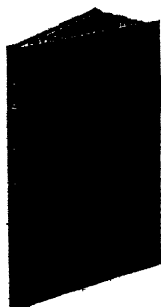


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Can Art Talent be Discovered by Test Devices?

DR. NORMAN C. MEIER

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THIS question, the discovery of the art potential in the individual, is obviously of concern both to you and to society at large. As teachers and developers of future artists, you wish to know what members of your classes will benefit most from instruction; while society would reduce the loss from unused talent on the one hand, and the waste of mis-directed talent on the other. From the individual's viewpoint, it is recognized that an art career is a serious undertaking, calculated to arouse caution before risking good, constructive years or hard-earned funds. On such occasions, for a teacher to render advice is to assume no inconsiderable responsibility.

As a possible aid—not as a solution—the test device has been brought forward. To some, such a proposal is considered gratuitous. The classroom, it is maintained, is the proper place for the genius to betray his superiority, and, just as “murder will out” will the dub likewise disclose his dubbery. I am not here to contend against this view; for who would oppose self-determination in art? On the contrary, I feel that the classroom will always be the court of last resort for the individual suspected of having art talent. The test device, however, serves an additional function. It is the truant officer that goes out and corrals those who are not in the art classroom—but should be! More than that, it stops people everywhere and asks the question: How much talent do *you* have? Parenthetically, it will do that provided it can be done. No one will, I believe, question the usefulness and desirability of such an instrument, nor the general assumption that there are outside the classroom many artistic roses which are destined to blush unseen. Test devices have been perfected for improving conditions in selection of talent in music: so why not in art?

Into this situation the psychologist intrudes. His interest in the matter and his claim to be heard is founded upon the fact that experimental æsthetics is a part of philosophy, and that psychology has developed techniques for investigating the functioning of mind. He has, too, discovered facts and principles relative to the operation of human thought and action.

It is only reasonable to suppose that some of these facts, principles, and techniques can be more or less readily adapted to the art-talent situation. It is not to be expected that a test device, successful and infallible, will be developed all at once; but by the usual social process of suggestion, experimentation, and collaboration.

To consider this problem the more intelligently, we should agree upon our concept of art and talent. The popular notion of the artist as one who wears peculiar clothes, adheres to eccentric habits, and indulges in Bohemian philosophies is, I believe, on the wane. Likewise that conception which pictures the artist sitting out a long vigil of profound and soul-consuming meditation, then—fired with this inspiration—flicking spots of paint here, there, and everywhere, until with rapturous exclamations the masterpiece comes into being! With such a conception of art, talent is inexplicable, artists are born, and test devices are gratuitous. But I do not believe this is anything near the true picture. We know of the artist as one who does sometimes work without regard for the time-clock and proper nourishment; but as one who observes order and plan in his production. We know of him also as one who does dress differently, but comfortably, and in accord with the needs of his work. We know of him as one who does things deftly and without effort, yet we may remember that he attained this through long years of study and practice. Now my point to all this is that the artist, like all other producers of permanent values, follows order and system in his work. He does not attain this all at once; neither is it a free gift of chance. But if there were no order in art, criticism and appreciation would not be possible. If there were no uniform principles in composition there would be no certainty of satisfaction with one's work.

Now, what is talent? Some five years ago it was my pleasure to begin a study of the methods of work of the great masters and into the nature of æsthetic rightness in art. From this study I drew the following conclusions which may seem commonplace to you. My theory of talent is based largely upon these considerations.

1. That (with few exceptions), the great masters followed the practice of laying out all serious compositions first in plan. We know these as "layout sketches," "studies," or "blocking-out" diagrams. In some instances as many as a score were made before the artist was satisfied that he had secured a satisfying composition or arrangement.

2. That in the successful layout the æsthetic principles of balance, harmony, and rhythm (sometimes one, at times more)

appear. Whether incorporated unknowingly or by design is unimportant: it is sufficient that they do appear in good art.

3. That for every great masterpiece produced, the master turned out possibly from five to fifty that were not masterpieces.

4. That for a great painting to be known as great there must be social acclaim; and that in this social process it is possible for a painting of first rank never to become known, save to a small circle of friends.

5. That the attendant fame of one picture and a corresponding obscurity of another of comparable excellence has frequently hinged upon such an inconclusive circumstance as the artist's selection of a topic of popular appeal.

6. That relatively obscure artists have produced works comparable to the great masterpieces, but because of the absence of influential critics, effective publicity, and ensuing social acclaim, have remained unknown.

7. That, independent of social evaluation, talent appears to exist in all grades and degrees in society and is far more widely prevalent than is generally assumed. Some have discovered it only after reaching the later years of life.

These considerations lead to the conclusion that art talent exists widely in society and that all degrees of it may be found. Talent is difficult of definition in perhaps anything save general terms, but may be characterized as an ability complex indicative of the individual's natural developmental rate and limitations. Out of this ability complex one aspect appears to be outstanding, namely, the ability to select the best from a number of tentative compositions all treating the same topic but varying in arrangement. This seems to be a consistent, universally present characteristic of great masters—their success in knowing the correct arrangement when confronted with it.

I am well aware that some professional artists and teachers hold that the artist lives in a world not comprehensible to the average layman. To them this effort to detect the presence or absence of these intangible qualities by a simple test device is futile. This attitude has some foundation no doubt in the present indiscriminate flooding of the educational world with tests of every description, few of which enjoy adequate statistical sanction. In that respect I feel there is justification in protesting. The devising of test procedures in art is difficult, often discouraging, but not hopeless. Christansen, Karwoski, Paulsen, Whitford, Ayer, and others have all made valued contributions. We at Iowa have been working on the problem for five years. In our experience it seems that the *successful* test device will

have to conform to a number of rigid requirements. If art talent is ever to be discovered by a test device the matter will hinge upon the qualifications of reliability and validity, which, however, are determined statistically. I shall outline some requirements which I consider a sort of minimum essentials.

1. The test material should be pertinent. To a great extent it should feature situations analogous to the studio types or that come up persistently in actual art situations.

2. This test material should serve to illustrate or embody those tried and age-tested principles of art which have come down to us as balance, harmony, and rhythm with the related ones of stability, symmetry, proportion, and unity.

3. The criterion of artistic or æsthetic rightness should be unimpeachable. It is not alone sufficient to get a few friends to agree with one's judgment; if possible, the art world should afford its sanction. The whole matter of fidelity of measurement—validity—goes back to this all-important item of the criterion of rightness of the test items.

4. Test devices modeled on the selection or identification technique requiring comparisons between test items of different value, should have the content under control and vary but one element in the exhibit at a time. This is not an invariable condition but in the main should hold. Little substantial progress can be made with conditions entirely uncontrolled, as may be the case in comparisons between pictures of different subject matter, which degenerates the process from one of artistic selection to one of effective preference.

5. Mere information about art, memory tests of classroom learning, or abstract subject matter should not constitute the major portion of such a test. Other things being equal, total-situation content is to be preferred to piecemeal items.

6. The technique should be easily workable, capable of expeditious administration, and should require few and simple directions.

These are the barest scientific essentials for a trustworthy test device in art, being in accord with sound experimental practice and being based upon both our experience and that of others.

In the particular form of test device developed at the Iowa laboratory, the art potential is sampled through but one variable, namely, this ability to recognize compositional excellence in representative art situations. On that point there may be differences of opinion; but the thesis that this ability is the outstanding and crucial one, being placed above drawing skill,

painting technique, or facility in representatives, finds support from a number of different sources. It has support in the methods of great masters: where choice must be made among a number of trial sketches; where the insertion of superfluous details or the omission of needed ones is enough to make or mar an otherwise good composition. It has support, too, in that those with demonstrated ability in art stand high while others occupy varying positions. In other words, it has statistical verification.

It should be borne in mind that the greatest function of a test device of this nature is not as a substitute for giving classroom markings in advance—that is more or less absurd—but should serve to a rough measure of an individual's limit of progress or his likelihood of success or failure. It should answer the question for him: to what degree is he artistically educatable? Would he never be certain his drawing was right, or know good from poor, whether it appears in practice sketch, design, still life, figure, or landscape composition?

Now, with the aid of the lantern, I shall present a few illustrations of the type of situation we have been discussing. In Granville-Smith's conception of "Indian Summer," we have an illustration of the insertion of a needed detail. I am positive that the artist did not just happen along when those geese in the foreground happened to be there. He *put* them there, in just that drawn-out placing which so effectively breaks up an otherwise rather monotonous foreground and leads the attention irresistibly into the central portion of the picture. In my theory it is the ability to select and place such a homely detail as a few geese that demonstrates art ability and identifies the genius. In utilizing this as a base for a test theme, we would have one version with and one without this critical detail. In the Selection Method we do not require the subject to draw compositions; *we* do that, but we approximate what he would probably draw if he did. We are not so much interested in whether he can draw such compositions as we are in the question of whether or not he would know how to appraise it if he had it.

In Ravensteyn's "Still Life," there are perhaps as many as five objects whose positions could not be altered much without disturbing the balance, unity or symmetry of the composition. I shall refer only to one or two. To remove the tall slender vase on the left would be to disunify by leaving no connecting link for the vertical arrangements of the object. To omit the tobacco carton would remove the centralizing, unifying element in the whole composition.

The composition "In Brittany," by Le Gout-Gérard, appears on first inspection to contain too many figures, boats, and other objects. Yet a second glance will show that while the

artist has included a large number of objects, they are all linked together naturally and arranged so that the attention is led easily from one to the next in line, and so on. In the next slide you will see how this composition lends itself to the selection technique. The unity of the composition is violated by the omission of two figure groups which bind the adjacent parts. Without these in the picture the two nuns stand there lost in isolation and the boat full of people are unrelated to the foreground group.

In Hübner's "Harbor Scene," we find very much the same situation. In the original the piling and boats on the left recede in rhythmic order, all connected in a path of continued interest, which transfers naturally to the ship in right foreground and terminate in the sail and docks in right foreground. The alteration in this case includes a breaking into the rhythmic sequence and moving the full sail craft into the central open space.

The etching of C. H. Baskett illustrates the principle of rhythm also, as may be seen in the orderly reduction of size in the sail of boats from right to left. In this alteration two of these have been extracted.

The painting "Summer Night," by Pietschmann, affords us an illustration of balance. The tall bottle is needed on the right to balance the attraction of the two figures and their direction of attention.

The next two illustrate unity. The Del Sarto is familiar to all of you and obviously no justification can be made for the disunified composition resulting from the omission of the column. The Zorn etching shifts detail from the central figure to the background and is an obvious example.

David's "Death of Murat" is a good example of harmony. The pictures on the wall are entirely out of keeping with the otherwise bare, tragic atmosphere.

The Cuyp "River Scene" is unified by the presence of the centrally located cow in the foreground, which centers attention and binds the entire picture together.

The "Ver Meer Kitchenmaid" requires the basket and lantern up near the window to complete the symmetrical line of interest diagonally across the composition.

These analyses and comments are but fragmentary, but they will, I hope, serve to illustrate the method and show what this fundamental test device is capable of doing. In concluding, please let me reiterate that a test device such as this is adequate alone to do no more than *indicate* rough levels of potential development. Where a fully competent appraisal of the art individual is wanted, this must be supplemented by additional data from various other sources and from tests of other kinds.

The Challenging Aspects of Practical Art Education

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IT IS well the previous speaker extolled the virtues of Milwaukee because the somewhat pointed remarks concerning what made this city famous, which I overheard on my way here this morning, led me to believe that certain traditions still prevailed in the minds of some visitors. While in Dallas, Texas, a few weeks ago, a report which came from the mayor of that city indicated that certain traditions also prevailed there. It seems that the court had experienced considerable difficulty in accounting for all properties put under lock and key while enforcing the Volstead Act. On this particular occasion a representative was sent out by the court, to report a strict accountability of all equipment. He did not appear when he was expected; in fact he did not show up until the next morning. However, he had the desired list, which was turned over to the judge. It read somewhat as follows: "3 chairs," "2 tables," "1 fern stand." Then followed enumerations of several fixtures, and "1 bottle of gin." The last item was crossed out and under it was written, "one-half bottle of gin." That also had been crossed out and was replaced by "1/4 bottle of gin." Again this was scratched off to be followed by "1 empty bottle." Under this was written in hand-writing hardly discernible, "1 revolving rug." Milwaukee may have reason to make you dizzy seeing its sights and visiting its industries, but it has no claim on that particular distinction in 1927.

I wish to explain in the interests of our chairman and the chairman of the Program Committee that had they known that the *Mercury Magazine* would explode all of the important educational issues in its last number, the May issue, it would not have been necessary to devote the present period to this particular paper this morning. This article on "Master of Pedagogy" reminds me of the reported experience of Judge Dahl, of Oklahoma, who sometime ago was expected to enforce a law directed at a tribal custom which permitted Indians to have at least five wives. Now, on this particular occasion the judge happened to be face to face with the chief of the tribe and, in his

desire to convince the chieftain of the important change in law, he explained to him very carefully that since he had five wives, and, of course, was a law-abiding citizen, he would go back to these wives, pick out one as his legal wife, and explain the whole matter to the others. But the chieftain looked rather blankly when the judge repeated, "You see, you are to go back to your five wives and, as an outstanding example to your tribe, you will select one of your five wives and explain this whole matter to the rest of them." Still the Indian looked very blank. The judge becoming somewhat irritated said, "Can it be possible that you do not understand what I am saying?" At which the chieftain grunted, "Yes! But Judge, you tell 'em."

In this article in the *Mercury Magazine* we have been told in a destructive manner of most of the shortcomings in education. Some implications were given for practical arts education, and I think it is a splendid thing that the article has appeared, if one doesn't believe all he reads. In this day, with a barrage of educational findings pertaining to experimentation and research, it is difficult to avoid becoming astute psychologists. Nevertheless, we have duties in the field of tests and measurements. The questions often arise as to whether or not standardized intelligence and achievement tests can be of any special value for our instructional and guidance purposes; whether existing aptitude tests have been sufficiently refined so that we may use them to assist pupils in occupational decisions and training in this day of greater freedom in home and in school; whether individual instruction in the form of school projects or contracts should permit unlimited freedom in interest, requiring little guidance from teachers, or retain accepted traditions toward disciplinary training, assuming mass instruction is sacred. However, these tendencies for cults or schools of thought are not confined to education alone. If we step outside of educational circles into medicine, for example, we find similar practices prevailing. I recall only a short time ago having gone to consult one of my good friends, a physician, as to whether or not osteopathy might be of assistance in a case in question. He condescended to recognize that there might be such a thing as osteopathy, but asked: "Why experiment with unknown and unsafe cures?" This tendency to follow blindly the latest variety of educational thought is perhaps one of our chief difficulties at the present time.

Notwithstanding occasional reports to the contrary, there are many evidences to-day that wide-awake teachers and supervisors are endeavoring to keep pace with the desirable reorganization and developments which are being witnessed in other secondary school subjects. Of course, there are friendly

enemies in our midst, who obviously lack sufficient breadth of vision to appreciate that current and changing conditions suggest purposeful instruction and guidance through the subjects of industrial arts, or household arts, or commercial arts, or agricultural arts, or even fine arts. Then, too, reports indicate that some teachers who can submit credentials as to the necessary amount of education, training, and experience for their respective subjects, are quite lacking in a full understanding of the philosophy, organization, curricula, and administration of the whole school system in which their instruction and counsel are expected to be an integral and indispensable part. Nevertheless, a careful analysis of present-day practices in practical arts education reveals several noteworthy tendencies for which American secondary education need offer no apologies.

Improvements Noted in Practical Arts Education

The chief benefits in improved instructional and supervisory methods which have resulted from the reorganization of practical arts activities on the secondary school level in the 143 cities investigated, may be stated briefly as follows:

1. Increased emphasis has been placed upon determining well-defined needs and objectives for offering the various units of instruction;
2. Better methods have been devised for selecting appropriate knowledge and skills in keeping with these needs and objectives;
3. Greater care is shown in evaluating teachable units for the purpose of weighing values as to order and time when these can be most effectively taught;
4. More reliability is noted in planning each unit to meet the specific needs and standards for the class, group, and individual, and in relation to the other units of instruction;
5. Improved procedure is observed for choosing suitable methods and devices for presenting the selected units to satisfy the above considerations;
6. Better attitude is shown toward checking up and testing the different students to ascertain how fully the instruction has met the objective and subjective standards;
7. More assistance is had for the teachers in service from principals and supervisors through conferences, observations, visits, meetings, ratings, reports, records, etc.

As a result of these desirable changes, the several divisions of practical arts instruction are not longer being included in the seventh, eighth, and ninth grades because of merely so-called "disciplinary training" or because of certain values in "skill training." In the past, such terms as "drawing," "manual training," "sewing," "cooking," and the like, have been used to designate courses which too often emphasized performance, operations, or processes without respect for the specific needs and interests of the pupils. Such courses have varied from stereotyped series of technically and logically arranged exercises, which made small, if any, allowance for individual expression, to instances where the instructors set the task and chose the "exercises" at first, but later allowed the pupils a very limited choice.

Even the best of these courses which encouraged the pupils to make worth-while products, frequently failed to allow opportunity for thinking out and making plans to meet the difficulties involved in their work. The majority of the pupils were required to do their work in a certain prescribed way, as the chief emphasis was placed upon the following of directions, while little allowance was made for initiative. Some of the instructors were encouraged to do much of the pupils' work for them, since the success of their teaching was frequently judged by the quantity and quality of work which was displayed at the annual school exhibition. The least successful of these courses were, of course, those which required all pupils to make formal exercises or models. These usually provided some skill in the use of hand tools and utensils, but offered little else of lasting value.

It is now realized by progressive teachers that the more important values in practical arts instruction cannot be attained alone from the mere doing and making of things, where skill in the manipulation of materials, tools, or utensils is the chief or only emphasis. In fact, the results of several recent experiments and investigations make it obvious that any values which exist in such formal courses may be retained and given greater emphasis where the pupils are challenged to think out, study, and make definite plans to meet the difficulties involved in their projects or problems. Where this provision is made, boys and girls are usually better prepared to select proper materials, tools, or utensils and operations; to make calculations on materials, operations, and cost, when needed; and to carry out the other requirements which the specifications demand. In any case, if practical arts activities are to play an important part in meeting the purposes of the secondary school, it is reasonable to expect them to share the responsibility with other subjects for helping pupils to develop appreciative insight and reasoning power as well as manipulative ability.

Findings Related to Practical Arts Instruction

The following summarized findings have been taken from a study of over 4,500 boys and girls, between the ages of 12 and 16. As the investigation was conducted through the co-operation of industrial art, household art, commercial art, agricultural art, and fine art teachers, it is reasonable to assume that all pupils studied had spent some time in one or more of these special subjects.

1. Study of pupils' interests as revealed by inventory of outside activities involving what they do, observe, and read when not required by the school:
 - (1) Over 91% correlation between doing or observing and reading.
 - (2) Over 32% of activities participated in had not been represented by the practical arts subjects as noted in the courses of study.
 - (3) Nearly 20% of the activities listed in the courses of study (practical arts) of the schools from which the pupils were selected would seem to be "dead issues" in so far as pupils' outside interests and experiences are concerned.

While it should not be implied that the course of study need only include those experiences in which children have evidenced interest by outside participation, it is suggested that such discrepancies between out-of-school interests and required school activities in practical arts might well be scrutinized carefully.

2. Investigation of practical arts provisions for "try-outs," exploratory, or "self-finding" experiences in 143 cities:
 - (1) Approximately 20% of required courses would seem to have failed in providing activities in industrial art, household art, etc., of common value to all pupils regardless of future occupation.
 - (2) Over 78% of exploratory or "try-out" courses would seem to be devoid of related occupational or vocational information.
 - (3) Nearly 90% of all practical arts courses would seem to have made little or no provision for differences in plans of pupils, including those who intend to leave school early by choice or through necessity, and those who probably will go to college.

These findings would indicate the need for guiding principles or objectives for determining appropriate units of practical arts instruction for at least three obvious needs: (a) Required practical arts courses must possess only values in experience and knowledge which are common to all pupils regardless of their present social standing or possible life work; (b) Exploratory courses should represent a sufficient number and variety of worth-while experiences and occupational information to test interests and aptitudes, positively and negatively, in order that worthy needs and abilities or talents may be revealed and developed; (c) Specialized or vocational courses should provide intensive training for those pupils who find it necessary or advisable to enter promising occupations with a minimal amount of preparation.

3. Study of relationship between the results of intelligence tests, information tests, aptitude tests, and rating scales for 734 pupils:

- (1) Intelligence test scores and information test scores correlated .62, indicating considerable overlapping in these measures.
- (2) Aptitude test scores and intelligence test scores correlated .29, indicating that these test quite different capacities.
- (3) Information test scores and aptitude test scores correlated .12, indicating that these also test even more varied capacities.
- (4) Aptitude test scores and rating scale results correlated .57, indicating a large amount of duplication.
- (5) Intelligence and information test scores correlate .15 and .21, respectively, with rating scale results, indicating little in common with the teachers' judgment on the 4-point rating scale which included the following: attitude and co-operation; initiative and self-direction; skill and achievement; and vocational information.

The correlations noted between the scores of the Terman, Patrick, and Stenquist tests, as well as with results of the 4-point teachers' judgment scale, would indicate less value in using a combination of the intelligence test and the information test, or the aptitude test and the rating scale, than in selecting the intelligence test and the rating scale, or the aptitude test and information test, because of the smaller amount of duplication in these latter combinations. It is interesting to note that a number

of boys and girls who have pronounced abilities in mechanics, poetry, creative art, mathematics, etc., were found to be slightly above or below the medium intelligence of the group, which merely means that the intelligence test did not measure the special aptitudes of these pupils.

4. Survey of guidance services available for secondary school pupils in 143 cities:

- (1) Six out of ten pupils are assisted in choosing vocational possibilities.
- (2) Four out of 10 pupils have been tested in various ways as to interests and aptitudes.
- (3) Five out of 10 pupils are aided by local surveys of occupational opportunities and requirements.
- (4) Three out of 10 pupils have studied the results of such surveys.
- (5) Seven out of 10 pupils are assisted by vocational training courses and programs.
- (6) Eight out of 10 pupils can be helped by vocational placement officers.

Of the several discrepancies noted in providing educational and vocational guidance services for secondary school pupils, perhaps the one between the surveys of local occupations and the uses made of these data is the least easily justified.

Finally, in considering the improvements which these briefly summarized studies would indicate are possible for us to attain, let us remember that all worthy educational movements have had their critics, both constructive and destructive. These data would further suggest that we undoubtedly have warranted and can be benefitted by critical analysis from without, as well as from within, our professional circle. However, it should be recognized that continued study and investigation of these challenging problems will do more to free each one of the practical arts subjects from the still too prevalent "back-door" policy to which the newer educational subjects, not having traditional passports, have always been subjected at the outset. It has been recognized more and more during the past few years that practical arts education has mainly concerned itself with an honest desire to determine and fulfill the needs of youth, especially during the period of adolescence. This professional outlook is quite in contrast to a prevalent practice which assumes that the course of study when once formulated is permanently established and may be elected or disregarded, passed or failed, but at least not changed to meet the needs of individual pupils.

How Can Real Situations and Materials Be Provided for Students in Related Art?

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CLOTHING courses have been changing in emphasis, in content, and in method. These changes are indicative of changes in our social and economic life. There is constant need of re-evaluation and adjustment in response to the demands of a "dynamic society."

It is interesting to note the trend in the demand for clothing knowledge. I am discovering that the major clothing problems for girls are selection problems, and there is a universal interest along this line of selection. Selection of clothing, whether it be a hat, coat, or dress and house furnishings, whether it is rugs, furniture, or pictures, or just a vase—all of these require a knowledge of art. It is clear, then, that in this new phase of clothing work we must have a working knowledge of art and we have many students working directly on related art problems.

In answering the question, "How Can Real Situations and Materials Be Provided for Students in Related Art," I have selected the problems which we have and are working on in school. There are many excellent opportunities to relate art in clothing classes.

The problems I find which afford fine situations for the study are:

1. Work in applied textile design, tie and dye work, weaving, appliqué patchwork, quilting, embroidery.
2. Person dress (commercial exhibits, historical costumes).
3. Plays at school.
4. Interior decoration.
5. Architecture.

I have brought a few posters which I hope will aid in explaining some of the situations which have arisen, and materials we have used for related art problems.

The girls have a chance to work out original designs in almost any problem. The smocking I have is only the trial work, but many interesting designs were worked out. I have some of the weaving posters and embroidery showing the students' choice of design and color scheme. Each girl makes the common

weaves, using constructively the knowledge gained. Loom work offers further training in this line, study of fabrics—texture, weave, and color. A pleasing personality is one of the requisites for success in life. One of the factors which is always considered in analyzing personality is personal appearance, and one of the first points we think of here is dress. The effort and desire to dress well represents a perfectly legitimate desire to make oneself just as attractive as possible. This does not mean, however, dressing expensively, and yet girls go without necessities in order to buy expensive garments which in no way increase their attractiveness, because poorly selected. The dress may be costly, but if it is not in good taste and suited to the individual's station in life, it is not the garment to be selected. We need only to turn to people who employ, or to observe people in their social relations, to prove that our appearance speaks loudly for or against us. A well-dressed person does not necessarily mean one who has ability, but is much more likely he will be given the chance to prove that he has ability. Clothing properly selected and appropriately donned gives a person a feeling of comfortable assurance which frees the mind from ideas that hinder or conflict with work.

This problem involves a knowledge and appreciation of clothing values, appreciation of color, line, design, and appropriateness to the individual. The aim here is to increase appreciation and knowledge of what is intrinsically good in clothing as judged by art standards, and to illustrate the principles taught by means of original work.

To the study of historical costume, the students observe the silhouette, characteristics, line, cut, fabrics, decoration, and centers of interest. This forms a basis of typical costume style and portrays the national historical adaptation of these styles to the modern, for style is the design of the prevailing fashion based on the analysis of fashions of several successive years.

Through this study the girls are able to sketch, plan, and execute the costumes for plays at school. The last play, "Pomander Walk," presented a particularly interesting problem, and was valuable to the girls as well as to the players.

The history of costume leads us to the modern girl—to the prevailing mode. Each year new posters are presented, which help the girls to plan and select their garment. Through this, they learn it is not only to be in style but to select from what is in vogue that which is most becoming to the individual.

Individual hem lines, sleeve and neck lines, round faces, etc; when we attempt to analyze individual coloring, we have a difficult problem as well as a most interesting one, to which the girls respond readily in being models. This study of color is

presented from the point of view of enhancing any attractive feature rather than the opposite. We wish to extend the intelligent use of color, so we try to find that which can be used most effectively rather than that which cannot be used.

This work necessitates actual materials and real colors draped on different students to produce the desired result.

The making of a hat often gives a girl her first awakening to the principles taught. This is an excellent opportunity for study of color, design, shape, and suitability to individual and occasion. The same hat has been tried on by different girls of different types, ranging from blondes to brunette, and the girls, through their study of color, intelligently criticize and select the correct type for the individual. It is an interesting class exercise and is very valuable.

Lines appropriate to the individual are demonstrated by the girls themselves trying different types and by posters having the figures the same in each.

The models of the girls' dresses, show some application of this point.

These verses are all original and show the result of their study.

"Long waists for short people,
Pointed collars for fat chins.
Colored ties for variety,
Keep Elsa neat and trim."

"A two-piece suit for girls so tall
Is the best for them in summer or fall."

"White and blue to keep me cool,
A line across to cut me off.
With a collar round, my long face is bound,
And a little bow of black makes me look as
neat as a tack."

Before working with the models and their own dresses, the girls have mimeographed copies of different silhouettes. With the same silhouette they work out different designs, putting into direct work their knowledge of design showing the best method of dressing that silhouette.

In teaching appreciation, becomingness, and the adaptation or lack of adaptation, of designs to different individuals, use is made of the clothing of the girls.

Sometimes it is difficult to criticize what they wear, because mothers and daughters usually choose what they think is becoming. It is possible to use different girls as models and to try

on them hats, coats, and even dresses belonging to other girls. The result is voiced by the class.

The interest the mothers show along this line proves that this work reaches beyond the classroom.

Graduation dresses.—Study of color. Students are more interested and alert in color in fabrics. The actual use of materials draped in this connection is far more effective than the use of water colors, because on paper it is all one color—blue, blue, blue. The blue of chiffon, satin, and velvet differs because of the fabric, which is a most significant factor in making a design for a gown. The pieces of cloth used for this purpose must be large enough to show the characteristics of the materials easily and to admit draping on the girls to illustrate the possibility of combining with other fabrics. This project is interesting, because each individual drapes it according to her own taste.

Field trips or observation and report projects are most stimulating and valuable, including the study of clothing exhibits in the shops. Since many of the decisions as to what a girl does or does not want in her wardrobe are formed from what she sees on other people or on models in the shops, some directed critical study of the clothes seen in the shops should lead to more intelligent judgments.

Last semester a very fine situation arose for the related art classes. The bedroom in the Household Arts Department needed new furnishings. Prizes were offered for the best suggestions. This problem called for practical use of color line, design and fabric combinations, and instead of just a lesson, there was a real live piece of work before the girls. The curtain, draping and lamp shades are some suggestions which were submitted, actual placing of furniture and lamps, as well as buying the materials.

This correlated our work in interior decoration, and the girls studied the relation of architectural features to the decorative schemes, the effects of various lines, mass and color arrangement, decorative treatment of backgrounds—methods of lighting, choice of floor-draperies and pictures.

In our study of architecture, the text gave a descriptive reading of types of homes. Questions arose as to why there were so many types, which developed an interest in floor plans. The girls brought in addresses of houses all over Milwaukee.

Basic work in art is necessary to understand how to express individuality in dress and house furnishings through form, line, and color.

All this work is included in and is indicative of the enlarged conception and the growing appreciation of the educational, artistic, and economic values of the subject.

How the Western Arts Association Began

MR. FRANK SUMMERS

Milwaukee, Wisconsin

IT IS with great pleasure that I stand before you this morning. I know that you want to hear something about the beginning of the organization which you are so ably representing, and so instead of saying anything about art or industry, I am going to tell you something about the beginnings.

We are all interested in the beginnings of things. If we could know something about the beginning of man, we would be certainly gratified, and if we could look into the face of the man who stood here a million years ago. And what will happen in the next million years? It may not be a million; it may be ten million; somebody will be here. These things will all be continued. As Mr. Vogel has told you, the first meeting was held here in Milwaukee a long time ago; so long that you know that these gray hairs of mine are legitimate. I might have had them colored up a little for this particular meeting, but I thought I wouldn't.

The first meeting was held in Chicago, and that was the organization meeting as you have read in the fine history that Mr. Vogel wrote up a year or so ago, and there were but a few people there. I think you ought to know something about something that Mr. Vogel has not told you and not very many people know about, the part that this man had in the organization. Nothing was said about it in the history. This man happened to be connected with the commercial phase of art, and I presume that he really had more to do with the organization of the Western Drawing Teachers' Association than any other person. The man is now dead, so I can speak as I do, and will speak. The man was William S. Mack, the Western representative of the Prang Educational Company, and it was William S. Mack that stood shoulder to shoulder with the art representative of that time and helped to start the Western Drawing Teachers' Association.

Now, the Western Drawing Teachers' Association was the second association. The first one was the State Art Teachers' or Drawing Teachers' Association as we called it out in Iowa. It was through Mr. Mack that I started out in Iowa the first circuit drawing teachers or the first circuit drawing teaching—

well, I was the supervisor of a dozen places in Iowa, and I visited those places once a month and started this first circuit of that sort. I don't remember just what we did call it at that time. Then the result of that was the organization in Iowa of the Iowa State Teachers' Drawing Association. Miss Roberts was then supervisor of art, and she may be now, of the city of Des Moines, and she was one of the helps in starting this Iowa Association. Then that was dropped when the Western Drawing Teachers' Association was started.

I want to mention another drawing supervisor. I don't know where she is now; she may be dead, and I think that that drawing supervisor, I have always felt, was the greatest drawing supervisor that we have ever had in the United States, and that was Josephine Locke, of Chicago. Now, Josephine Locke and her assistants were possibly the next most important force in starting the Western Drawing Teachers' Association. She had a great deal to do with the beginnings of things at that time. Now, Josephine Locke had different notions from the drawing supervisors at that time. She believed, as Ruskin has expressed it, that there is only a certain amount of art ability in the world. Ruskin compares it to the gold in the mountains, and Miss Locke's chief aim was to discover that art ability. Now, she didn't always find that other people agreed with her, and the very fact that she would allow children to make caricatures in her effort to find, to discover art ability, was the thing I think that likely changed Josephine Locke from the finest supervisor of art in the United States to a seller of washing machines. I don't know what became of Miss Locke (someone said she was dead, and a school is to be named after her in Chicago). I hope that sometime her ability and her efforts will be recognized. So you must look out for number one. Don't sell washing machines when you get to be fifty or sixty years old. I don't say that as a damper at all; I just say it to have you understand that Josephine Locke was never appreciated.

I want to say a word about the exhibits and tell you something about the first exhibit. We have always had, I think, in the Western Drawing Teachers' Association, an exhibit in connection with each annual meeting. Now, I have spent this morning, an hour or so, enjoying the exhibits which represent your work in the various cities in the United States. I have seen this morning hundreds of people working on these exhibits. Now, the first exhibit was put up by this individual standing right here (pointing to himself). I don't think it took me very long, and it cost me something like between four and five dollars. That shows you a little something of the growth of the exhibit. I know of one since, at least one, in this city where the art work

has been the means of developing a very fine artist. To give you a little idea of the difficulty; of course, I don't need to give you an idea, you know what the difficulty is when one tries to make a living following art. It is a difficult rôle. The man who painted this picture out in the hall wasn't able to make a living here in the great city of Milwaukee. Professor Carl Marr is the head of one of the finest art schools over in Europe, and yet he had trouble in getting the people to appreciate his ability.

Now, we have another Milwaukee boy born in Milwaukee, trained in Milwaukee South Side High School, trained in the Chicago Art School, now a fine artist, and I hope some day that his ability will be recognized by the city of Milwaukee, and at least one of his examples of art placed in some of our buildings where the people of Milwaukee can appreciate and enjoy the work of this artist.

That is really one of the fine, the important things that art teachers must look for. If they can so teach and so supervise that they can discover art ability, that is a good portion of this work; and if the United States ever is a leading country or is *the* leading country in art, it will be due largely to the work of the art supervisors of the United States, and if we continue to improve in our public schools art as we have in the last thirty years, there is no question but that we shall find a great many artists that will make names for themselves and make names for our country and also will place the United States where it should stand with the leading art countries of the world.

Now, I have spent four years of my study over in Europe, and the various European cities have established what Milwaukee has established, this Layton Art School. I was surprised to see what a fine exhibit this Layton Art School has down in the hall below, and there is nothing so valuable as an industrial museum and art museum and an art school for any city, nothing quite so valuable. The Western Arts Association has done a great thing for the city of Milwaukee and the city of Milwaukee should be proud that we have here this fourth convention, and each time this convention has brought to Milwaukee inspiration which has resulted in these things.

I think that that is all I need to say, except to congratulate you that you are representing this art work in this great country of ours.

Just a word as to what the Superintendents of the United States have done for this art work. We have had and we have now broad-minded men at the head of our public schools. I can remember back, not very long ago—fifteen, twenty, twenty-five years—when the people, many of them, thought that an art supervisor was a very great extravagance. The special

teacher had no place in the public schools, but we have had broad-minded men who have had charge of our public schools that have stood shoulder to shoulder with the Western Arts Association and have insisted upon this special instruction in our public schools, and I have the honor to introduce one of these men who has stood back of this art work, stood back of all progressive educational work in our public schools, and I have the pleasure also in introducing Superintendent Potter of the city of Milwaukee.

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The Consolidated General Shop

MR. JOE D. MARTIN

Harding Junior High School, Lakewood, Ohio

IN ORDER that you may understand our problem a little better, permit me to tell you a few things about our city. Lakewood, Ohio, is a city of some seventy thousand people. It is located on the shore of Lake Erie, and is a nearby suburb of Cleveland. It has grown rapidly in the last twenty years. This growth has not been due to any particular boom, but it has been a steady growth year by year. In 1907 its population was ten thousand. At present, it is in the neighborhood of seventy thousand. Naturally its school population has increased considerably. In 1907 there were fifteen hundred and thirteen boys and girls attending school; to-day there are ten thousand. In 1907 there were seven school buildings; to-day we have fifteen larger buildings, viz.: one senior high school, three junior high schools, and eleven grade schools. In their building program the board is hardly able to keep pace with the growth of population.

A large number of the people of Lakewood own their own homes, and it is for this reason that Lakewood is called the "City of Homes." Practically no manufacturing is done within the city limits of Lakewood. These facts materially affect the types and kinds of schools to be built, and the variety of courses to be offered. When we think of Lakewood we must consider Cleveland, for many people living in Lakewood earn their livelihood in Cleveland. Lakewood has been referred to as the "Bedroom of Cleveland."

We are coming to realize more and more that our boys and girls should be given more actual contacts with life as it is lived in this work-a-day world of ours. These contacts or experiences should be varied. "Broadening and Finding" courses rather than specializing ones should be offered. The junior high-school period should be the time when our boys are helped to "find themselves" by means of the variety of experiences in a rich curricula.

At the time that Lakewood High School was built in 1917, the Lakewood Board of Education committed itself to the plan of having four small junior high schools to be built in the four corners of the city in contrast to the plan of having one large central junior high school. This presented our problem which has culminated in the general shop. At present three of the four junior high schools stand completed.

A general shop ought to be one where unity exists among the activities involved. There is little unity and in fact not much chance for unity in the so-called general shop made up of e. g., printing, bench woodwork, moulding, drawing, etc. In the minds of most boys in such a shop, each activity stands out in a class by itself rather than as a part in a unified plan.

Prior to 1925 the senior high school housed the 7th, 8th, and 9th grades, in addition to the upper grades. The boys of the 7th and 8th grades spent three hours (two 1½-hour classes) each week in the shops. The following is the list of shops taken:

- | | |
|-----------------------------------|----------------|
| 7B Mechanical Drawing | 8B Sheet Metal |
| 7A Electrical Work | 8A Printing |
| 9B Foundry and Mechanical Drawing | |
| 9A Cabinet Making | |

To-day Lakewood High School is strictly a senior high school.

In the junior high schools we have a general metal shop, a general woodworking shop, print shop, and a drawing room. I shall confine myself entirely to the general metal shop. Our general metal shop is made up of four activities, viz.: bench metal work, machine work, electrical work, and sheet-metal work. Auto mechanics and forging will be added when we open our new metal shop next fall. The general wood shop is made up of carpentry, pattern-making, wood-turning, moulding, and cement work. Due to large numbers in classes, we have not been able to carry out our general woodworking shop program as planned. We have succeeded somewhat in running the general metal shop.

One of the main factors in general shop work is to have classes with which the instructor can work. We are recommending that, at least for the first semester, the general shop classes should not be over eighteen boys. After the instructor has become acquainted with the work and has organized the shop to some extent, the numbers in classes can be increased. Large classes, however, are not recommended. The boys and the various groups need individual attention, and this cannot be given when the classes are too large; at least, not to the extent it ought to be given.

A second factor in general shop work is organization. The instructor must have everything in readiness for the class. He *must be all set—ready to go*. When he is required to carry the regular load of classes he has little time for preparation. The instructor needs time to: *first*, get out stock; *second*, keep shop in running order; *third*, work out new projects; *fourth*, work out operation and information sheets. Too often these are neglected because of lack of time. It is recommended that every shop

instructor be given an extra period during the day the first semester to do such work. This will not, however, be a period free from work for the instructor. It will be one of his busiest hours during the day.

The course of study handed out is not intended to be a finished product, but in order to build anything there must be something tangible to start with. We see many improvements to be made to it ourselves, but it will, I hope, give you an idea of the courses offered and projects made in each activity.

It is possible for any school to have a general metal shop similar to our present one. You will notice by the blueprint that it is housed in a room 24 ft. by 26 ft. Four activities are provided for, viz.: bench metal work, machine work, electrical work, and sheet-metal work. The shop was planned and equipped to take care of sixteen to eighteen boys, but due to crowded conditions we have handled more than that number. More than sixteen boys in this shop is not recommended. The plan is to have four boys working at each activity.

The order of rotating the boys through the four activities depends on the project to be made. We have been rotating them in the following order: 1. Bench metal work. 2. Electrical work. 3. Machine work. 4. Sheet-metal work. Those starting with 2 continue with 3 and 4, then back to 1. Those starting with 3 continue with 4, then go back to Nos. 1 and 2, etc.

In my estimation, an ideal project for a general metal shop, or in fact, any general shop, is one that will require some work in all activities involved. It must be a project that will help to unify all the activities in the mind of the boy. Such an ideal project is by no means an easy one to evolve. However, by constant effort, I believe we can approach, if not reach, such an ideal.

General metal work is required of all 8B boys. The course is two and a half hours per week for one semester of eighteen weeks. This gives the boys about ten hours work at each activity. The two and a half hours a week has been arranged by having the boys work two hours one week and three the next. During the past two semesters we have run the classes five hours per week for nine weeks. I am inclined to believe that more is derived from the course and the boys enjoy the work more if they take it five days a week for nine weeks than if they had it every other day for eighteen weeks. Advanced general metal work is elective in the 8A year. It may also be elective in the ninth year. This course is five hours per week for one semester.

The main project in the 8B year is an electric soldering copper. Although improvements can still be made, it has proven

to be rather a successful project. The metal part of the copper is almost entirely a bench metal job. After this part of the copper is complete, it is then ready to be wound. This project helps to unify two of the activities, viz.: bench metal and electrical work. It is possible to introduce a little machine work into this project also. The woodworking department co-operates with the metal shop by making handles for the soldering coppers. In order that the boys who take electrical work before bench metal work may be able to wire their soldering coppers while they are taking electrical work, we have selected boys for this group who were willing to work several nights after school during the first week of the semester, to do the bench metal part of their copper at that time. This is the only place where any difficulty arises in the rotation of the activities of the 8B course.

The main project in the 8A year is that of an electric motor. This will involve work in all four of the activities taught, in the following order: sheet metal—making frame and cutting metal for laminations; 2. bench metal—drilling holes in laminations, cutting stock for armature, etc.; 3. machine work—putting laminations in jig and turning them, turning armature, etc.; 4. electrical—winding and wiring. We are also working on a housing for the motor which will involve work in the pattern shop and also the foundry. See course of study for other projects in the various activities.

The tools for each activity are arranged on panels just over each bench. The boys use them as they need them. It is the duty of the foreman of each group to see that every tool is back in its place at the close of the class. Just before the class leaves, the instructor glances around the shop to see that all tools are in place. Anything missing must be accounted for. Small tools, drills, etc., are kept in a cupboard, which the instructor usually keeps locked.

Due to the lack of a supply room, it has been necessary to keep all supplies in the shop. This is not an ideal arrangement. Supplies should not be out where the boys have frequent access to them.

OUR NEW METAL SHOP

Our new metal shop, which will be ready for use in the fall, is located in the northeast corner of the sub-basement; it is a room 38 ft. wide by 41 ft. long. Provisions have been made for the addition of auto mechanics and forging, making six activities in all. Bench metal, sheet metal, machine work, and electrical work will be carried on similar to that in the old shop. Auto mechanics will be confined solely to the Ford motor.

A tool room has been provided for in the center of the room,

as you will notice by the blueprint. It is to be boarded up three and a half feet. The top will be caged in in order not to obstruct the vision from any one place in the shop. All tools and short stock are to be kept in the tool room. Each boy will spend four or five days in the tool room.

There are advantages and disadvantages in this method, but for this shop we feel it to be the most satisfactory method. The tool-room keeper to work on his project when he is not waiting on the other boys.

METHOD OF PRESENTING WORK

The work of the general metal shop is presented by:

- a. Operation sheets.
- b. Demonstrations.

All the operations involved in each activity are listed alphabetically and numbered. When the boy is given his project, he makes out a list of the operations for that project in the order in which he thinks they ought to be. This gives him an opportunity to think and reason a little for himself. After he has completed his list of operations, he takes it to the instructor to be checked. Should any operations be in the wrong order, the instructor reasons with the boy and tries to have him see just why the order should be changed. The boy then revises his list of operations. He next goes to the file for the operation sheet on the first operation of his project. After finishing operation number 1 he proceeds with number 2 in like manner, etc., until the project is completed.

Starting the four groups working the first day without any of them losing time, is probably one of the biggest problems. This, however, can be worked out. Classes meet for twenty minutes each the first day of the semester. During that time we have found it possible to take the roll; to divide the class into the four groups: hand out an operation sheet to each boy, and then have a few minutes to explain each just a little. These first jobs must be simple and specific ones. The operation sheets must be concise and to the point. They should be written in such a way that the boy can readily grasp the thought with a little effort on his part. The problem the first day is to keep all the boys working on some little project. When all the boys are at work, the instructor then has an opportunity to make the rounds and demonstrate one or more operations to each group. The instructor needs to be on the job every minute.

Sample operation sheets have been passed out for your inspection. The "Instruction Manual for Sheet Metal Workers," by Selvidge and Christy, is used in connection with our sheet-

metal work. The Ford Manual will supplement the work in auto mechanics.

RELATED INFORMATION

Related information will be secured through outside reading, by trips to industrial plants, and by short talks by the instructor. The book, entitled, "The Metal Industries in Cleveland," is used as one source of related information. Information sheets are also to be worked out and used.



A Unit General Shop Program

MR. FRED W. GROSSTUCK

Joliet Township High School, Joliet, Illinois

WHAT is a general shop program? This term means a number of things to educators in different localities, according to the way in which the work has been handled in their particular community. To some it means teaching home or household mechanics, such as shoe repairs, electrical repairs, furniture repairs, and any number of other jobs which might be done by the handy man around the house. To others it means teaching a little of each of a number of different trades, not to make the student proficient in all of these trades, but to give him a general knowledge of these various lines of work, with the following aims in view:

1. Vocational guidance.
2. Cultural value, by giving him an understanding of his environment.
3. The gaining of ability to help self by doing simple jobs.

No one would say that the household mechanics course does not fulfill these requirements; neither would anyone familiar with shop work claim that the trade or industrial method of teaching general shop fulfills none of the household mechanics aims.

In an industrial community, especially one where the school board is committed to a vocational training program, I believe that the trade or industrial idea of a general shop course is better justified than a home mechanics course.

If, through having completed the general shop course, the student decides that he likes one of the trades well enough to follow it for a livelihood, and follows it up in one of the voca-

tional courses, or if he decides as a result of his experiences that he would have none of them, then the general shop course is justified from the standpoint of vocational guidance.

If, as a result of the general shop course, the student has learned something about the reason why an automobile runs, something about the kind of work his neighbors, the mechanics in various lines, are doing, so that he can think and speak more intelligently along these lines, then he possesses a knowledge which I believe is of more value than a like knowledge of ancient history or Latin, and the course is justified from the standpoint of cultural value.

If, as a result of having finished the general shop course, he has some idea of whether his car or his plumbing system are functioning properly, in order to talk intelligently with a mechanic whom he may call in, or if he can do any one of a number of simple jobs, the course has justified itself from the third standpoint.

A unit general shop course might be described as a system whereby the student in a given period of time is given instructions in a number of different shop or trade subjects by specialized teachers in those subjects, in shops, each of which is equipped exclusively to handle a particular trade.

In a consolidated general shop, the student is also given a number of different shop or trade subjects, but in one shop which is equipped to handle all of the different lines of work, and which is presided over by one teacher who must have a general knowledge of all the trades to be taught. It is, of course, understood that most of this equipment is kept busy at all times, which means that several different lines of work are progressing in this shop at the same time.

It seems that wherever the enrollment would warrant, the unit general shop is to be preferred, because it is possible to do a better job of teaching by having the entire group concentrated on one kind of work, and the teacher who can concentrate on one kind of work can teach more efficiently than one who must handle several different lines at one time.

In the Joliet Township High School, the work of the general shop is given with the trade and industry idea in view rather than the household mechanics idea, partly because Joliet is an industrial community, and partly because of the program of vocational education in effect in Joliet.

Because of the fact that there are approximately three hundred students enrolled in the general shop courses, the unit general shop is the most efficient as well as the most convenient method of handling the situation. Three hundred students coming in four approximately uniform groups of seventy-five

each, two groups in the forenoon and two in the afternoon, are divided among four different shop teachers, making eighteen or nineteen students for each of four shops, which for the present semester are as follows: Auto mechanics, Pattern-making, Electrical work, and Drafting. Each group continues in one shop for six weeks, after which all the students in every shop progress to another shop for the next six weeks, and again for the final six weeks of the semester. This gives every student three different shops out of four which are offered. The following semester the shop teachers change shops, and the following are offered: Printing, Machine shop, Cabinet-making, and Plumbing. Those students who are newly enrolled the second semester are routed through the same shops as those who have already progressed through three; their first group of three shops is identical with the second group of three for those who entered one semester earlier. This gives every student enrolled in the general shop course six different shops out of a total of eight which are offered in the course of the school year. No attempt is made to keep a group together in three shops for the whole semester; this would be impossible with the problem of routing the groups through three out of four shops offered, and would be inadvisable because for various reasons, such as the student's chosen shop course or his personal preference, each student is routed as an individual rather than as a member of a group.

This is not as difficult as it seems; it means only at the beginning of the semester the job of making out a routing card for each student. This card has the student's routing for a semester on each side, with blank spaces to be filled in with the name of each of the three shops in their order. A questionnaire to be filled in by each shop teacher, at the close of the six-week period, is printed in the space allowed on the card for each shop. The information on this questionnaire is a result of the teacher interviewing the student and also of his personal judgment regarding the adaptability of the student for that particular trade. These cards, after the completion of the six general shop courses, are filed by the personnel director in the envelope kept by him for each student, and are used, with other information on file, in recommendations for employment and as a basis for advice regarding future studies or employment. This card also has spaces for the grade attained by the student in each shop, and because the semi-quarters, or periods of time used by the school in sending reports to parents, do not coincide with the six-week shop intervals, spaces are also provided for carrying the shop grades forward when a semi-quarterly grade has been earned in more than one shop. These general shop cards, at the

close of each six-week period, are handed by the instructors to the head of the general shop courses, who redistributes them according to the next grouping, and what averaging of grades has to be done is done by the succeeding general shop teacher.

An alphabetical list or "directory" is also compiled from the general shop cards. This gives the routing, periods in the general shop, and other necessary information. A copy of this list is filed in the office in order that any general-shop student may be located by the office whenever he is wanted.

I believe that the industrial viewpoint, rather than the home-mechanics viewpoint, should be stressed, in almost any general-shop program, because it seems to me that assistance in choosing a vocation and the general information obtained are of more importance than what slight knowledge and skill may be acquired in doing jobs of household mechanics. Incidentally, the student does gain some knowledge which he can put to use in repair jobs and the other activities, but this is considered as a by-product rather than as an aim.

In line with the giving of vocational information, talks are given regularly concerning the advantages and disadvantages, working conditions, rates of pay, future opportunities, and other things which should influence the student in his choice of a vocation.

Most of the vocational students are also given a course called "occupations," which the general-shop teachers supplement as far as possible.

The general shop course in Joliet is given to high-school students in their freshman year, after they have already chosen the curriculum which they intend to pursue during their high-school careers. This is a handicap to the vocational guidance aim of the course, but it is done of necessity, because the Joliet Township High School Board is an administrative unit independent of the public-school board, whose province does not extend above the eighth grade. If the general shop course could be given in the eighth grade or in the junior high school, it would be much more effective as a motive for vocational guidance. However, notwithstanding this handicap, it does cause many to find courses to which they are better adapted than the ones already chosen.

It is my belief that the general shop should be a required subject for all beginning high-school students, whether or not it is their intention to follow a trade course. As a result, some student enrolled in academic courses may change to shop courses; some who are enrolled in shop courses may find themselves unfitted for any kind of shop work; in either case the time spent in the general shop has served a good purpose. In this con-

nection, I oppose the claim of some educators whose sole training has been along academic lines, that the boy who is a failure along academic lines can generally make good at some trade. The student who makes the highest grade in academic subjects makes a correspondingly high grade in shop subjects, with few exceptions. There is no such thing as a trade which requires handwork to the exclusion of headwork.

This is a day of complex organization of industry and society, and the more anyone knows about the processes and materials going into his everyday environment, the more he knows about the problems and everyday work which confronts his neighbors and fellow citizens, the more appreciative he is of their work and their ideas, and the more likely he is to co-operate and to receive that co-operation which is the necessary basis of modern community life.

Not so many years ago, especially in our smaller communities, the boy received a much larger contribution to his education than he realized at the time, in his wanderings around town, where, in the small local shops he saw the machinist, the molder, the brick-yard worker, the carriage maker, and all the other artisans peculiar to the local community. To-day most of these occupations are carried on behind "No Admittance" and "Employees Only" signs, and the general shop cannot only replace but improve upon much of this valuable experience, from which the boy in the larger cities at least is excluded.

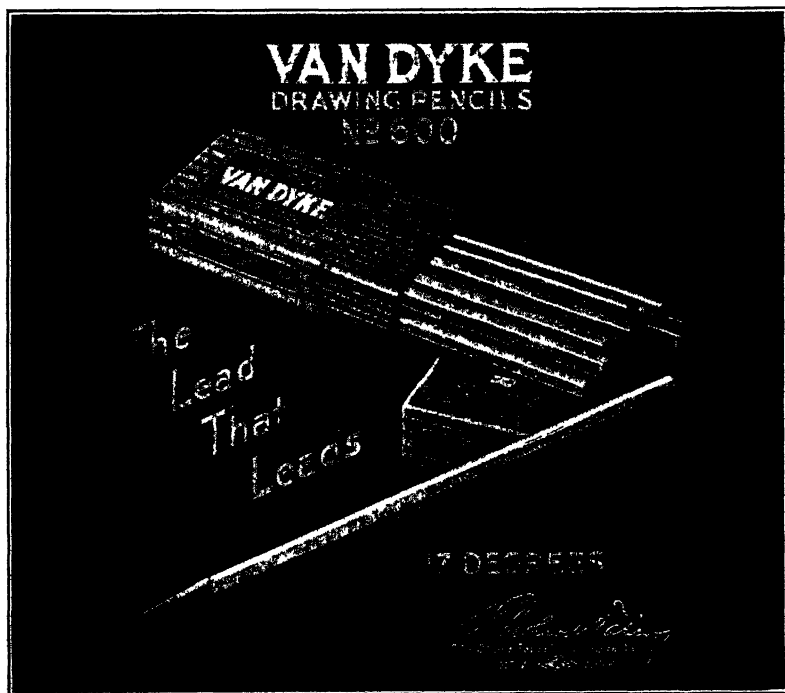
Most of us do not consider ourselves very old. I, at least, do not, but I am old enough to remember when there were no automobiles, no vacuum cleaners, no washing machines, electric lights in few homes and kerosene lamps in many, few gas stoves, no electric irons, no airplanes or dirigibles. Our boys are so used to these things that as far as they are concerned they have always been familiar objects, and when we tell them the foregoing, many must think we were contemporary with the American Revolution. With such an environment, some knowledge of the construction and principles of these things is a requisite of a well-rounded education, and enough knowledge of their functioning to make simple repairs is necessary to avoid a state of helplessness requiring the services of an expert for every simple emergency. One of the purposes of an education has been stated as to enable man to adapt himself to his environment, and the well-organized general shop course will enable one to do this in so far as much of his mechanical environment is concerned.

In summary, a general shop course is a necessary part of an educational program. Some people may differ as to the home mechanics versus the trades and industry idea. We, in Joliet,

believe in stressing the trades and industry phase of it. The consolidated general shop plan of having one instructor teaching a group a number of different kinds of shopwork at the same time is about the best way of attacking the problem when there are only enough students for one group. Wherever there are enough students to form as many or half as many groups as there are kinds of shopwork to be taught, so that each group can concentrate on one kind of work in one shop, with an instructor devoting his entire time to each kind of shopwork, the work can be conducted on a much more efficient basis.

Job sheets will greatly increase the efficiency of the consolidated general-shop plan; in fact, they are a necessity, but they may also be used to increase the efficiency of teaching under the unit plan.

The consolidated general shop is a compromise to obtain a desired result when conditions will not allow the use of the more efficient unit plan.



The Practical Arts in a New Civilization

PROFESSOR ARTHUR B. MAYS

Associate Professor of Industrial Education, University
of Illinois, Urbana, Illinois

I FEEL very much as if I had been at a convention of Who's Who in America. I don't think I ever heard quite so many distinguished people introduced to an audience. I don't think I have ever had quite so much publicity before addressing an audience, as I have had this evening. When I came into the room and saw this beautiful room and the happy faces here, I had a very distinct feeling of regret that I hadn't chosen a much lighter and happier sort of address for the evening; but when I viewed from the vantage point of the speaker's table the rather scandalous conduct of this group of distinguished educators, and particularly the misconduct of a group over in this neighborhood, which was aided and abetted by Mr. Harry Wood and Professor George Dutch and others, I felt glad I had chosen a very serious subject. I think we need some solemnity and some seriousness in this audience after all the balloons have exploded.

It seems to me not inappropriate at the close of the day, when we have had sectional meetings of all kinds, discussing technical subjects dealing with minute problems—specific problems in the various fields of this great organization—that we should spend a few minutes dealing with some of the larger aspects of the problems that concern all of us. In trying to get a little broader view, perhaps, than we are likely to get in the busy days that are ahead of us and in the days in which we are concerned with our particular departmental problems. So I want to address you a very few minutes (I am in the habit of talking fifty minutes, but that will not happen this evening) on the subject of the Practical Arts in a New Civilization.

As we look back over the history of the human race we find that the practical arts from the very beginning have played an important part both in the education and in the progress of man. As we look into the dim reaches of prehistoric periods, we find practically nothing besides the practical arts; and those few bits that have remained to us tell of the progress of man up from his lowest state to the place where he is to-day. I think it is very significant that as we try to trace out the story of our race, before the beginnings of history, that we look to the practical arts of the race to tell the story. And we find this

very interesting situation: that as man progressed in the practical arts, he lifted himself to higher levels in his progress toward civilization; as he lifted himself to higher levels, the practical arts began again to progress. Thus we find in the history of the race what might be termed a *cycle of progress* which, doubtless, has obtained from the beginning of time. That same cycle of progress exists to-day as it did in prehistoric times, for when we undertake to-day to explain the marvelous advancement of the practical arts of our people—the wonderful inventions, the tremendous things that we have accomplished in a material way—we always explain it on the grounds that our race is so far advanced; and when we try to explain why it is that our race is so wonderfully advanced, we can only account for it on the grounds that the race has made such marvelous things. Thus we find the cycle at work to-day as always in the past. We overlook in our thinking, sometimes, the significance of the practical arts in the advancement of the race, losing sight of the fact that progress in civilization depends to-day on the development of the practical arts, as it did in the early history of the human race.

The results that were obtained in prehistoric times from the advancement of the practical arts were obtained unconsciously by the race, but we have come to a time when we cannot afford to leave to blind chance their advancement. We have come to a time, as many of our modern philosophers insist continually, which is a period of "conscious evolution." We are able to control evolution in very large measure to-day, and if the practical arts are recognized as an important factor in human evolution, then undoubtedly we are going to see to it that the race shall maintain its high standard of efficiency and ingenuity in the development of these arts.

It isn't surprising, then, that we find in our public schools everywhere representatives from all of the various arts; the arts that have made the race what it is to-day. As our schools begin to give increasing time to this type of work, it is necessary that we give much more attention to these subjects than we ever have before. The practical arts, as all of you know, were introduced into the schools as a sort of protest against the traditional bookishness of education. Going back into the history of these subjects, one finds varying reasons for their presence in public-education programs, but the reason which underlay most of them is the one that has been indicated already, that the race was beginning to move forward again and it was beginning to become more keenly conscious of the necessity of training the youth in the arts which lay at the base of progress and prosperity.

Since the beginning of these types of work in the schools, tremendous changes have taken place in our civilization, and likewise tremendous changes have taken place in educational thinking. Among the changes which have taken place in civilization, one notices at once the tremendous advances in agriculture, in home-making, in commerce, and in industry. We have seen our homes change their character until the home of the family in a large city to-day is almost as unlike that of even fifty years ago as was the home of fifty years ago unlike one in the Middle Ages. I am not sure that the modern home is better, but it is different. We are leading an entirely different sort of existence in almost every department of human life. Therefore, it is exceedingly important that every department of education shall try to keep step with the changes in civilization, and it is particularly important that the practical arts, as they are represented in the schools, shall continue to play the part that they have always played in the history of the race.

Obviously these arts will not play such a part if we continue to teach the same sort of thing we have been teaching without regard to the development of civilization. I doubt if anybody in this room would deny for a minute that civilization to-day is a new civilization. Life is different to-day from what it was twenty-five years ago. Ten years from now life will be as different from what it is now as it was twenty-five years ago. The thing is moving with an accelerated speed, and one of the most striking factors in the present-day situation is this rapidity of change toward something. I don't know what that something is, but if it be progress, it is going to be closely related to the practical arts of the people. Therefore, we need very carefully to study this question and see whether or not we are doing the things that ought to be done in helping the race progress.

There was a time when all we needed to do was to reproduce in our schools the hand skills upon which the early advances in human history were made. That time has long since passed, though some practical-art teachers apparently haven't discovered it. We have reached a day when the work of the hands is made enormously effective by the use of machines; therefore, we need to emphasize as never before the use of machinery as one of the means of advancing the material side of life. And the practical arts, of whatever character, which are not in harmony in content and methods with an age of machinery, will not serve this generation in the way that we have a right to expect them to serve, because the world's work is done by machinery; and it doubtless will be done more and more by machinery. It is very interesting to hear certain men discuss this question from the standpoint of sociology, pointing out all the evils of the present

organization of things, and urging the idea that the only solution of the problem is to go back to where we used to be. That is not the answer. The answer is to study the situation as it is and to do what we can to control the forces that are at work in the life of the people to-day. Let us hope that a return to the "good old days" will not occur. I leave that idea with this statement, that all of our practical arts must make a study of the modern methods of doing work and try to reproduce, in part at least, some of those methods. We must make school work teach the truth about the practical arts of the people, and the truth is that the people do most of their work to-day with machines.

But there is something beside mere hand skill that needs to be taught to-day if we are to make the practical arts continue to serve the progress of the race as it has in the past. We live in an age that is always spoken of as the scientific age. It is the age in which instead of blindly experimenting, grabbing at something here and there, we try by formulas, by the application of scientific facts, to do the things that need to be done. But I sometimes wonder whether the men who are in the schools and who are training the boys and girls, particularly in the practical-arts departments, realize that this is a scientific age, because many of them go about their work as if there were no scientific principles lying back of it. It seems to me that if the practical arts are going to serve their purpose in the schools, they must require that the principles of science be consciously and specifically applied, and the students must be encouraged continually to assume the scientific point of view and the scientific attitude in their work.

I recently spent a day in one of the largest industrial plants in America. In that one plant there are twenty-eight thousand employees at work. They have twelve hundred engineers who do nothing but go about the plant trying to develop new machinery and new devices in order to save time, to speed up the work, and to increase efficiency. One young engineer took me over in the corner of one of the shops and showed me some perfectly marvelous machines he had invented. He was very proud of them. Wonderful things they were, and I couldn't help exclaim: "If you had done this fifty or a hundred years ago, you would have been heralded one of the great inventors of America." But it is part of the day's work now to invent marvelous devices. This is the day when men are paid a salary to apply science to the problem of the practical arts; it is a day of splendid invention, and we can see right by our sides day by day all sorts of new devices and new machines that are nothing short of marvelous, yet little is said about them, and little is

thought about them, because these men are simply applying well-known principles of science. Progress from now on is going to depend on the people generally being able to do that sort of thing. But to make that possible we are going to have to teach our boys and girls a little more about the process of generalization, teach them how to extend into unknown fields the things they are learning day by day. I am astonished all the time as a university instructor at the inability of hundreds of mature students in our universities to generalize. I sometimes ask my students: "What in the name of heaven has been going on in your mind in the four years of high school and the four years here at the university? What have you been doing anyway, besides having a good time? Have you been learning facts and then giving them back and forgetting them? Has it ever occurred to you that you are going to need these facts in new situations? Why don't you occasionally generalize the facts you learn?" But I find that is like saying to people who are in great distress, "Don't worry!" One of the things that we need to do in the practical arts (and it isn't hard to do in any of them), is to go the *next step* and try to point out to our students the possibilities of further uses of principles and processes learned; to dare them to go a little farther and try out what they have learned in some new situation. That is pleasant to do, yet we are not doing it very much. Some of us are; some of our best teachers, doubtless, are doing all of these things I have suggested, but not enough are, and if the practical arts serve their purpose, they must go at least that next step.

But that still isn't enough. It seems to me that the work of creation isn't finished. We have been taught, without thinking about it very much, that the work of creation was finished long, long, ago. In one sense, of course, that is true, but as I have tried to indicate already, the progress of the race depends on the creative instinct that lies within every one of us. If man had not had the instinct to create, he would be now at the beginning of the process of human evolution. We certainly would not be at the point of civilization we have reached. Now, creation is a little different thing from merely extending principles. Creation is starting and making something entirely new, developing a new way of doing things, and developing new things. We haven't made all the possible things yet, though the world seems to be surfeited with things. We haven't made all the things we need. As civilization advances, the race reaches higher levels, wants increase continually, and men must create new things to satisfy new wants. Now, we have a marvelous chance, a wonderful opportunity in the practical arts to develop this inborn instinct to create, to make something; yet I am

afraid many of us are merely copying something. I am afraid many of us are having our students do what we tell them to do, and that, of course, is not creating anything. Sometimes it creates a disturbance, but nothing very useful. We must, as in the past, use the practical arts for the development of those characteristics of man which guarantee human progress; and the creating of necessary things or of things that are wanted, whether necessary or not, is certainly one of the factors which must be considered in our program of the practical arts.

Then, there is something else that worries me occasionally. It seems to me that since the Industrial Revolution, since we have been crowded and herded in mobs into great cities and cut off from the intimate contacts of nature as they exist in the natural setting of man, that we are in danger of losing something of the sense of the beautiful. It is astonishing sometimes to talk to children in some of our large cities about subjects of this sort and find how restricted their experience has been, how little they know of the meaning of beauty. As never before, then, we are under the obligation in the schools and in those subjects which lend themselves so easily to this sort of thing, to try to develop—try to revive, if you will—this sense of beauty which seems to be innate. It seems innate because, no matter how far back we go in the history of the race, we find people trying to decorate, to beautify the things they make with their hands. We need deliberately to teach these things, and we need teachers who themselves are acquainted with beauty and who have a keen sense of the beautiful; teachers who know how to lead children never to be satisfied with any made thing unless it is beautiful. We have come, in this country particularly, to the point where we almost worship utility and efficiency, but that will not suffice if we want to make the arts serve progress, because mere efficiency is not all that we need. It would be a very easy thing for us to gain the whole wide world and lose our souls because we worship efficiency and utility and deny to ourselves the beautiful things that we may so easily have, if we can simply cultivate a general demand and love for the beautiful.

But there is another phase of this subject which should be considered. It seems to me that the tremendous extent of specialization needs a little more attention than it is getting, notwithstanding that everybody talks about it. We too seldom think through the possible consequences of specialization. More and more is it difficult for a man or woman to-day to get a broad view of the whole range of the work in which he or she is engaged. I remember some years ago, walking through a large factory, and I went up to an operator of a machine and said,

"What are you doing?" and he said, "I don't know." Now, I sometimes think—and this doesn't apply to you; this applies only to the teachers who aren't here, of course—that some of our teachers are so much engaged in some one subject, and often in some one phase of a subject, that they rarely stop to get a view of the big thing that they are trying to do, or to which they are making their contribution. The pinching, narrowing effect of specialization, the contracting of one's views of life and work, is robbing our people of much of the joy of work that they have a right to. It is making work a drudgery, and it isn't necessary—that is the tragedy of it, because it is so easy to help people see all the rest of the work to which they are contributing. Specialization is obvious in every department of life, but it is most obvious in those fields represented by the practical arts, and that is the place where we need to give special emphasis in the schools in an effort to overcome, as far as we may, the unfortunate effects of a too great specialization. In attempting to accomplish this in our classes in the practical arts, we are going to see to it that the students learn about *whole* processes and *whole* situations of production, utilization, and distribution; that they find out where things come from and where they go. We are going to do a lot more than merely have them make things and talk about how to make things. We are going into the whole range of production and of consumption and of distribution, and the use of things as they are used in modern life, and of the possible effects of their use. Now, that is easy to do. I am sure we can do it if we see this thing in the light in which I am trying to present it.

Finally, one of the great factors in modern life with which we must be concerned is that of change. You know, after we have thought through a thing very carefully and talked about it a great deal, and then some really important man comes along and writes a book on it, we all enjoy that book. About three weeks or a month ago, there came to my hand Dr. Kilpatrick's delightful little book of three charming lectures on "Education for a Changing Civilization." In that book he says, in his interesting fashion, the things many of us have said and thought, but says them in such a way that it helps us to clarify our own ideas. He points out to us this striking idea: that the function of education to-day, because of the rapid and marvelous changes that are taking place so fast that we scarcely can keep up with them, is not to teach mere facts, is not to try to get children ready for some hypothetical future, but the function of education is just this: so to train our young people that they can quickly and easily adapt themselves to new situations, and that they will acquire the habits of analysis, of thinking through and of

facing problems that come up suddenly. That's a big order, but education is a big job, and if you read through that book thoughtfully, I think you will get an entirely different viewpoint of the business of the modern school. It seems to me that in teaching the practical arts we need more and more to consider their purely educative purpose, as well as their other purposes; we need to consider the fact that we are training boys and girls who ten years from now are going to face new economic situations. Do you believe that fifty years from now buildings like these will be constructed in the way they are now? If you do, you don't know much about structural engineering. Do you believe that transportation will be handled as it is now? Certainly it won't. Nothing is more obvious. There is scarcely a department of life, on the material side at any rate, where we can be sure of five years of the same sort of processes, and so let's not merely be reproducing what has been, let's so present our work that our boys and girls will learn to be adaptable easily and quickly and effectively to new situations which are certain to come. I remember reading a report sometime ago from one of our famous school superintendents, after his return from Germany, in which he described a certain school that he ran across in Germany, one of these new schools that they are experimenting with over there. He went into the classroom but he didn't see any teacher at work. He saw a teacher, but she wasn't working. The students didn't seem to be doing much of anything, but he asked what it was all about and the teacher said: "This is the situation. We are here to answer questions if we can. But you see, by the time these children are grown this world will be so different from what it is now, there isn't any use teaching them what we know." That is the other extreme, but somewhere between that and the mere producing of the same old skills, the same old ways of doing things, and doing them by a teacher's directions, somewhere between those two we ought to find our method in the practical arts. I think we need to be thinking a little more, all of us, about these new things that are on us; this new civilization that we are stepping into.

Now, I am sure that you will agree with me that our present civilization, the new civilization, is not based on any new philosophy. It isn't based on any new ideas. We are getting a new philosophy and we are getting some new ideas, lots of them. though we don't know just what to do with them. But our civilization is obviously based on the progress made in the past twenty-five or thirty years in the practical arts. So it seems to me, ladies and gentlemen, that the time has come for people who are interested in the things you are interested in, and for

educators everywhere, more seriously to consider the significance of the work of the practical arts as a phase of education which contributes to the progress of the race, and not as merely one of those popular subjects that must be taught. I hope some few of us here this evening will begin to think of our work in larger terms and see it as a greater responsibility—something that isn't quite as easy as it looks, but something that is making a contribution to the development of a great civilization, the end of which we cannot see, but the importance of which we can guess.



Abilities and Knowledge Tests in Household Mechanics

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HOUSEHOLD mechanics is one of the newer developments in the field of the manual and industrial arts. Its introduction into the school curriculum has been the stimulus for a great deal of constructive thought along the lines of improved methods by the teachers of all kinds of shop work. Job sheets have been developed and are a teaching device now in common use. The general shop is growing in favor. The idea that instruction in shop work is an essential part of every boy's education is quite generally accepted. Whatever the broader aims or purposes may be, the course in household mechanics has always presented a plain utilitarian purpose, the outcomes of which are of immediate value.

In the Detroit course in household mechanics the general purpose is stated as follows:

Manual or practical arts courses have as their purpose or general objective general education. These courses are taught for their cultural values, for their appreciation values, for their consumer values. These objectives are recognized as a part of the general education of every boy.

Household mechanics is a manual training course which aims to provide general education; it does not give training for a definite vocation. From the practical point of view its purpose is to teach what every boy should know about the use of tools and materials, especially in relation to the care of the home.

It should make the pupil understand better the principles of construction, the use of tools and the selection of materials, not as a specialized craftsman but as an intelligent, practical citizen.

Comparing the purpose of household mechanics with that of other industrial arts courses used in the past, it is similar in many respects. But there is a distinct difference in the method of selection of the subject matter. In a typical manual-training course in cabinet-making, for instance, the selection of the processes to be taught is determined to a great extent by the character of the craft itself. In other words, the fundamental tool processes in cabinet-making form the basis of the course of study without much consideration whether the student as a future citizen would need these processes or not. In household mechanics we reverse the procedure. Instead of analyzing a certain craft, we begin by analyzing the needs of the student as a future citizen, and by this investigation the subject matter of the course of study is determined.

There is a fundamental difference in these two procedures. The technique of a craft does not form the content of the course of study in household mechanics, but the particular processes from a variety of crafts which a preliminary investigation has proven to be of value to every boy. The principal departure lies in the enrichment of the subject matter to include a more varied field of activities involving the use of a greater variety of tools and materials.

Although the content or subject matter in household mechanics has been taken from diversified fields of activity, it can be organized in the following units of work for purposes of instruction:

1. Bench work in wood.
2. General metal work.
3. Electrical construction.
4. General repair work, involving work in concrete, furniture, glazing, painting, plumbing, and tool sharpening.

Analyzing the course of study in household mechanics, it would seem that at least three things are held out as highly desirable outcomes: (1) The acquiring of a large number of facts concerning tools, materials, and processes especially in that relationship commonly spoken of as "consumer values." (2) The development of some very definite skills to the end that a pupil shall be able to use tools and materials for the successful accomplishment of a job. (3) The ability to get information and to organize or plan a job so that a job may be accomplished affectively and with reasonable dispatch.

There are, I know, a large number of other desirable outcomes that could be enumerated, but my purpose is to enumerate only those upon which all of us will readily agree. If every 7th and 8th-grade boy could be given command of the above outcomes or abilities as the result of the course in household mechanics, then I am sure that no one would criticize the effectiveness of the method of instruction or the content of the course. But it is a very definite feeling on my part that 7th and 8th-grade boys are not getting a maximum of value for the time spent in the manual-training shop that has led me to try to devise or make some kind of a measure of the actual accomplishment in manual arts stated in terms of the boys' ability to do and to know the things which we profess to have taught him. No attempt is being made to determine mechanical aptitudes, or to check up a boy's native ability, even though these are factors which could well hold our attention. The purpose of this discussion is to present the need of some kind of a measure of instruction. I want to emphasize that the things which we profess to teach in household mechanics are of value in themselves. A boy is taught how to mend a leaking faucet; how to make a soldered or riveted joint in sheet metal; how to wire a door-bell circuit; how to glaze a sash; not primarily because of any prevocational values, but because it is a good thing for the boys in every good American community to be able to do these specific things, and many others which could be named with equal definiteness. The other values are there; out of these very practical activities many a boy will be aided to choose his vocation. The habits of work, industry, and thrift will be formed, but these are the general attributes of good training in any line or activity.

Saying the same thing in another way, the province of the manual-arts teacher is to teach boys how to do things; therefore, if it is desired to check or measure the quality of instruction the thing to check or measure is the boy's abilities in terms of his knowledge, his skill, and his judgment.

The following set of multiple choice questions were prepared after making a careful analysis of the course of study and writing questions, the answers to which would involve knowledge of the different activities. The questions were validated by trying them out on about fifty teachers of household mechanics, each teacher being requested to make suggestions on how the questions could be better stated; or if the subject covered by the question was not an ordinary part of the instruction in household mechanics, the question was marked undesirable.

These questions as they now stand represent only those things which these teachers affirm that they are teaching to every boy in household mechanics. The questions were pre-

pare in duplicate sets of equal difficulty but enough different in wording to facilitate using one set as an initial or inventory test and the other as a final test.

This test is just in the process of validation. It has been given to one hundred and eighty-seven 7th-grade boys. The results are proving to be very interesting, especially interesting in view of the fact that these questions involve exactly the things these same teachers are attempting to teach. For example: (1) a large number of boys did not select alcohol to thin shellac. (2) Several boys would use lime in making concrete for sidewalks. (3) To express the diameter of wire many would measure it in inches. (4) A file was often chosen to sharpen a nickel-plate blade. This would show that one of the values of such a test lies in the information which it furnishes the teacher. We often think our pupils ought to know certain things simply because they have been told. It is becoming increasingly more difficult for the teacher to be sure that his entire class are getting the material which is presented in class sessions, and as the size of classes is increasing there is less opportunity for individual checking. It is quite evident that a completed piece of work can be produced by a student under conditions which make the completed article no criterion by which either the student's knowledge or his skill can be judged. It would seem desirable that a pupil should take something away from a shop in terms of personal abilities and knowledge, therefore it is to the teacher's benefit that his instruction should be checked in terms of the pupil's attainments.

DETROIT PUBLIC SCHOOLS
HOUSEHOLD MECHANICS
INITIAL TEST

Grade.....

..... x 5 =
total correct score

Class.....

-----1927
Pupil's name School Date

Work steadily. Do not hurry. Indicate the correct answer by putting the corresponding letter in the space provided for the answer. When you are finished please sit quietly so as not to disturb others who have not completed the test.

1. To put a fine cutting edge on a plane blade use the (a) emery wheel, (b) grindstone, (c) oilstone, (d) file.ans..... 1
2. The hardware dealer sells nails by the (a) pound, (b) gross, (c) each, (d) quart.ans..... 2
3. The size of nails is expressed by (a) inches, (b) penny, (c) length, (d) weight.ans..... 3
4. To thin house paint use (a) kerosene, (b) water, (c) al-

cohol, (d) turpentine.....ans.....	4
5. To smooth a first coat of varnish, use sandpaper size (a) 0, (b) 1½, (c) 2, (d) ½.....ans.....	5
6. A pattern by which sheet metal is cut is called (a) form, (b) templet, (c) measure, (d) blueprint.....ans.....	6
7. Putty is a plastic material made by mixing (a) whiting, (b) pitch, (c) rubber, (d) cement with oil.....ans.....	7
8. The diameter of a wire is expressed by (a) the diameter in inches, (b) a gage number, (c) by weight, (d) by volts.....ans.....	8
9. An ordinary hand saw has (a) 24, (b) 12, (c) 2, (d) 8, points per inch.....ans.....	9
10. To cut a long board into short lengths, use a (a) hack saw, (b) coping saw, (c) turning saw, (d) cross-cut hand saw.....ans.....	10
11. The core of an electro magnet is made of (a) copper, (b) iron, (c) zinc, (d) carbon.....ans.....	11
12. To cut a long piece of ½" round iron into short lengths, use a (a) file, (b) hack saw, (c) cold chisel, (d) coping saw.....ans.....	12
13. Concrete for sidewalks is made by mixing (a) clay, (b) lime, (c) gravel, (d) whiting with Portland cement.....ans.....	13
14. To make solder stick, use (a) glue, (b) shellac, (c) flux, (d) varnish.....ans.....	14
15. An auger bit stamped No. 6 will make a (a) 1", (b) 3-8", (c) ½", (d) 7-8" hole.....ans.....	15
16. A door bell needs about (a) 3, (b) 50, (c) 220, (d) 110 volts to operate.....ans.....	16
17. The best wood for an archery bow is (a) gum, (b) pine, (c) elm, (d) hickory.....ans.....	17
18. A trap is used (a) on a door bell, (b) under a sink, (c) in a gas stove, (d) in the chimney.....ans.....	18
19. The best conductor of electricity is (a) glass, (b) copper, (c) tin, (d) iron.....ans.....	19
20. The reason for putting putty around a glass when glazing a sash is (a) to hold glass in place, (b) to make it look well, (c) to make a water-tight joint, (d) to keep wood from decaying.....ans.....	20

DETROIT PUBLIC SCHOOLS HOUSEHOLD MECHANICS FINAL TEST

Grade.....

x 5 =
total correct score

Class.....

1927

Pupil's name

School

Date

Work steadily. Do not hurry. Indicate the correct answer by putting the corresponding letter in the space provided for the answer. When you are finished please sit quietly so as not to disturb others who have not completed the test.

1. A transformer is used (a) to mix cement, (b) to file a saw,
(c) to make solder stick, (d) to reduce electrical current.....ans..... 1
2. A hardware catalog lists wood screws by the (a) gross,
(b) pound, (c) each, (d) quart.....ans..... 2
3. To join two pieces of tin together use (a) glue, (b) screws,

(c) solder, (d) tacks.....	ans.....	3
4. A reasonable price for good house paint is (a) 40 cents, (b) \$1.00, (c) \$3.50, (d) \$10.00 per gallon.....	ans.....	4
5. In house painting, knots should be covered with (a) glue, (b) shellac, (c) oil, (d) extra paint, before applying paint.....	ans.....	5
6. "A stock and die" is used (a) to cut tin, (b) to mix concrete, (c) to cut threads on bolts, (d) to saw iron.....	ans.....	6
7. If putty is too soft mix a little (a) cement, (b) whiting, (c) lime, (d) flour in it.....	ans.....	7
8. The thickness of sheet metal is expressed by (a) weight, (b) inches, (c) gage number, (d) volts.....	ans.....	8
9. To sharpen a plane blade which is badly nicked, use a (a) file, (b) emery wheel, (c) oilstone, (d) rasp to remove the nicks.....	ans.....	9
10. To cut an animal toy out of thin wood, use a (a) coping saw, (b) keyhole saw, (c) rip saw, (d) hack saw.....	ans.....	10
11. A magnet will pick up (a) glass, (b) silver, (c) iron, (d) copper.....	ans.....	11
12. Which word could be used in discussing dry cells (a) binding post, (b) salt, (c) magnet, (d) armature.....	ans.....	12
13. If shellac is too thick it should be thinned with (a) alcohol, (b) gasoline, (c) oil, (d) turpentine.....	ans.....	13
14. Good shingles are made of (a) oak, (b) cedar, (c) maple, (d) walnut.....	ans.....	14
15. A 1" auger bit is stamped (a) 4, (b) 7, (c) 9, (d) 16.....	ans.....	15
16. Electrical current for the house is (a) 60 volt, (b) 110, (c) 220 volt, (d) 500 volt.....	ans.....	16
17. The best kind of lumber for work-bench tops is (a) maple, (b) oak, (c) chestnut, (d) pine.....	ans.....	17
18. The trap under the sink is (a) to make the water run freely, (b) to prevent water from backing up, (c) to prevent foul gases escaping, (d) to make the water run out quietly.....	ans.....	18
19. The best material to conduct electricity is (a) glass, (b) copper, (c) tin, (d) iron.....	ans.....	19
20. The quantity of current flowing through a wire is measured by (a) voltage, (b) phase, (c) amperage, (d) pounds.....	ans.....	20

Cartooning AND Drawing

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Outline of Practical Problems in Curriculum Construction

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I. *Introduction*

In recent years great internal changes have been taking place in the public education system. It is now very generally recognized that it is the business of the school to provide for the learner the selected social experiences that will be of the most benefit to him and to the community.

These great internal movements have had to do almost entirely with the curriculum. Since they are touching every phase of organized educational activity, they are of vital concern to the teachers and administrators in the field of vocational and practical arts education.

Therefore, the subject, "Practical Problems in Curriculum Construction" as it will be developed, will have to do with the significance of these changes to those engaged in the special fields of educational endeavor. The discussion will deal directly with:

1. The curriculum and its foundations.
2. The setting up of educational objectives.
3. The elements of the curriculum construction problem.
4. The practical steps involved in setting up a curriculum.

II. *The Curriculum and Its Foundations*

An analysis of the basic privileges and responsibilities of citizenship leads to the following summarization of the standards. A community expects every citizen—

1. To observe the health habits and the moral standards which insure to the highest possible degree his personal well-being and happiness.
2. To understand and co-operate willingly with established laws, accepted customs, and the approved agencies and institutions.
3. To earn legitimately, save, and spend in order to insure to his dependents, to the people of the community, and to himself the means for a livelihood and for recognized pleasures and advancement.

4. To live consistently, work, and play with a full recognition of his co-operative responsibilities to the members of the family, his associates, and the people of the community.

The second concern of any educational program is the learner and his capabilities. This involves a scientific procedure in diagnosing the needs of individuals, the selection and the arrangement of social experiences for instructional purposes, and finally the incorporation of the selected social experiences into the life of the learner in an orderly and efficient manner.

III. *Setting up Educational Objectives*

Recognizing the significance of the foundations, the next practical step in curriculum construction is the establishment of the objectives. For the purpose of illustrating the relationships of the foundations and the objectives, it is pertinent to take as one type the full-time vocational school of less than college grade. It may be a school devoting its activities to the preparation of young people for the trades, home-making, agriculture, or the commercial pursuits. A second type may well be a part-time vocational school concerned with the educational problems of the vast numbers of young people who have left the full-time institution. A third type, to illustrate the relationship between curriculum foundations and the objectives, may be the practical arts subjects.

The objectives of the first type, the full-time vocational school, may be stated as follows:

1. To provide experiences that shall result in the development of needed personal health and moral habits and of wholesome recreational pursuits.
2. To provide experiences that shall result in an understanding of and a willing co-operation with the established laws and accepted customs and, further, in an understanding of the organization and development of the basic institutions.
3. To provide experiences that will result in some very definite preparation for a selected life work.
4. To provide experiences that shall prepare for the use of the earned income to the joint advantage of the individual, his family, and the community.
5. To provide experiences that shall result in the set-up and the following of a personal plan of life based upon the foregoing objectives.

A comparative analysis of the five stated objectives and of the foundations shows a very close relationship.

The objectives of the second type of educational institution, the part-time vocational school, will now be viewed in the same manner as those of the full-time school. Again the foundations of the curriculum must be the source for all of the material. There is, however, a difference in the basic conditions surrounding the work in these two types of institutions. In the full-time school the students have selected their lifework and are preparing for it. In the part-time school students have gone to work, usually without vocational guidance, and are recognized wage earners. With these differences in mind, the objectives may be stated as follows:

1. The health and moral objectives are identical with those of the full-time school.
2. Those pertaining to the understanding of and the cooperation with laws, customs, and institutions are wholly the same.
3. To provide experiences that will result in the selection of a suitable lifework and some very definite preparation for it. Herein is provision for the vocational-guidance element that was not directly a responsibility of the full-time vocational school.
4. To provide experiences that shall result in the immediate use of the earned income to the joint advantage of the individual, his family, and the community. The working youth has an income, whereas the full-time student has not; hence the need of this consideration.
5. The development of a plan of life is urgent in both types of institution.

The third type of work selected to illustrate relationships between sources and objectives, namely, the practical arts, is not a school but a group of similar subjects offered usually within a full-time school. The objectives of this field of work may be presented as follows:

1. To provide a practical form of educational guidance in selected vocational fields.
2. To provide a limited amount of skill in the more important vocations and selected information pertaining to materials, construction, tools, and utensils.
3. To provide selected related information of a scientific, economic, and social nature that will aid the student to understand more fully the fundamental institutions and his relationship to them.

Again, as an analysis is made of these objectives, it is very apparent that their source is also in the foundations of the

curriculum. It is, therefore, evident that educational activities for young people on the threshold of adult life should develop from the specific demands that the community makes upon each individual.

IV. *Elements of the Curriculum Problem*

The first constructive step in developing the curriculum was taken when the general objectives were abstracted from the foundations or the demands that the community places upon every individual. Following the determination of the general objectives is the need for a very minute analysis of each one of the fields of human activity included in the foundation. Analysis, as the term is used here, is the scientific classification and arrangement of the entire content of a specific field with due regard for the relationships existing between each and every part. The procedure of analysis may well be carried on without reference to the teaching problem.

The next step is the problem of selecting from the mass of material that has been classified by the analysis, the content that will enter into each one of the specified fields that are to be taught. The procedure of selecting the detailed content is one of the most difficult problems in curriculum construction. Certain criteria may aid in this selective process, namely:

1. Does the selected material contribute toward the accomplishment of the objectives?
2. Is the material of enough importance to warrant expenditure of time and effort by the student?
3. Is the material of such a nature that the student will be able to assimilate it?
4. Is the material of such a nature that results can be secured in the time available?
5. Is the physical equipment available that is necessary to secure satisfactory results?

The above criteria pertains wholly to the selective procedure, which is but a part of the problem. Arrangement of the selected material in a practical manner under appropriate headings, and all properly co-ordinated, involves also very careful study. The results of the arranging process should be the teacher's outline of instruction.

The preparation of the material on the outline of instruction in the form of units is the next step. The unit of instruction may be defined as one section of a body of organized instructional material prepared for the use of the learner, and it consists of educational assignments so organized as to provide for the greatest amount of individual progress. The problem of

constructing the curriculum has now been developed to the point where it is pertinent to discuss the many details of analysis and organization.

V. *Practical Steps in Setting Up a Curriculum*

Analysis of the subject without regard for the teaching significance is the first concern. This involves the scientific classification and arrangement of the entire content of the selected field. Cards are frequently used for the purpose of recording and arranging the material and are very satisfactory. Large sheets are also used for the same purpose and are equally satisfactory. The analysis involves essentially the following procedure:

1. Establishing the large general divisions of the selected field.
2. Subdividing each of the general divisions into the specific jobs or duties.
3. Subdividing the specific jobs or duties in terms of the related essential information which might include the following:
 - (a) Trade science pertaining to materials, equipment, and construction.
 - (b) Trade drawing pertaining to the reading of working drawings and layouts.
 - (c) Trade mathematics pertaining to the jobs or duties.
 - (d) Trade safety essential to accomplish the jobs or duties without injury to self or others.
 - (e) Trade terminology essential to understand the procedure to be followed.

Following the selection of the headings and subheadings, the procedure is one of taking each and every part of the field being studied and of arranging it in its proper place. If the card system is used, it means placing the material on the card under the selected heading and filing the card in its proper order. If the big chart is used, it involves placing each item in the properly headed column and also in the right horizontal levels.

The set-up of the outline of instruction is definitely a part of the teaching problem. Certain general aspects have been discussed in previous paragraphs, especially the criteria of selection. Therefore, it is now a matter of presenting details of procedure.

It is felt that the large chart is the most desirable means of arranging and recording the material of the outline. The physical arrangement of this chart may well be as follows:

1. At the top of the chart should be the name of the field of work and a clear-cut statement of the objectives of the instructional material that is to be incorporated in the outline.
2. Ruling the chart so as to provide vertical divisions with headings as follows:

General divisions of the subject.

Units and their objectives.

Introductory information pertaining to the unit.

Practical work to be accomplished in the unit.

Related facts pertaining to safety and hygiene to be acquired.

Related problems in mathematics to be solved.

Related vocational guidance facts to be acquired.

Demonstration material to be prepared.

The first four headings for the outline of instruction will be common for all vocational or practical arts subjects. The remaining headings will differ according to the subject. Home-making will have its variations, and likewise the commercial subjects.

The final step of completing the outline is the filling in of the subject matter for each unit. The material is so placed under the various headings that, by reading horizontally, the entire content for each unit and the succeeding units is readily discernible.

The outline of instruction, if properly organized, serves as the teacher's guide. The final step, making the material on the teacher's outline of instruction available for the learner, now remains to be accomplished.

The outline of instruction was set up unit by unit, each one consisting of approximately one day's assignment. The procedure now entails taking from the source, which is the outline, the material and arranging it in the form of units for the learner.

A well-prepared unit of instruction, in order to be wholly educational, must be prepared according to rather definite standards. These standards may be grouped as follows:

1. The objectives of the unit must be stated so clearly and directly that learners will readily understand them.
2. Students must be introduced to the new assignments in a manner conforming to accepted pedagogical practice. The principle of apperception cannot be slighted. This will require a short introductory paragraph, very carefully planned for each unit. In the outline of instruction this has been called introductory information pertaining to the unit.

3. All assignments under each of the various headings on the unit should be so clearly given as to enable each student to undertake his work without loss of time. Arrangement of the material in the unit, and illustrations cannot be overlooked.
4. All assignments on the units should involve the solution of an educational problem calling for the best efforts of the learner. Merely specific directions for carrying out a certain number of manipulative operations is in violation of the principle of self-activity and should be used only in a very limited way. First units may give specific directions, but succeeding units should gradually place more and more responsibility upon the learner.
5. All assignments on the units should be progressive, thereby tending to insure the learner's progress.
6. All of the assignments on a given unit should be as closely co-ordinated as is possible, thereby making the technical information more vital to the learner.
7. Provision should be made on each unit for the learner to record his procedure or his knowledge of essential information as he develops the assignment. The units after being worked on become the property of the student.
8. The assignments on each unit should preferably cover only one day's work. This should assist the student to complete a very definite field of work each day and, with its completion, to carry away a sense of accomplishment.

A reasonably close observation of the above standards should result in the drawing off from the outline and the arrangement of the assignments, subject matter, problems, etc., in such a form as to make the innumerable elements of the curriculum available to the student.

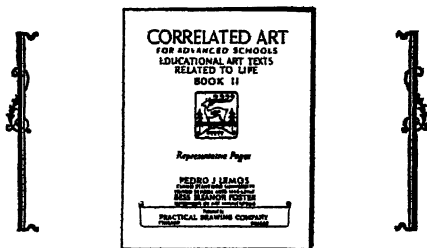
VI. *Summary*

The discussion of the entire subject, "Practical Problems in Curriculum Construction," has had to do with the basic situations confronting anyone concerned with the development of the subject matter for a vocational school or a department of practical arts. It seemed desirable, first, to present the source or foundations of the curriculum, thereby indicating in definite terms the relationship that should exist between the demands of the community and the organized educational program. Second, to view critically the community's demands and to

determine from them the educational objectives for the various types of schools. Third, to view the basic elements that must enter into the problem of constructing a curriculum. Fourth, to present the practical steps to be followed in carrying out the innumerable details involved in building a curriculum.

Finally, this entire plan is not an effort to crystalize human experiences or to standardize them; but it is rather a means to aid in keeping the curriculum alive and abreast with the ever-changing community life. All of this procedure is for the sole purpose of scientifically preparing the innumerable desirable experiences so that they may be available in such proportion and at such times as to serve best the individual needs of the learner.

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The Practical Value of Art

MR. ALFRED G. PELIKAN

Director of Art, Public Schools and Milwaukee Art
Institute, Milwaukee, Wisconsin

WHILE I am extremely happy to have the opportunity to speak to you this evening, I know that you are all disappointed, just as I am myself, at the inability of Mr. Bach to be here. My intention is to speak to you very informally, so please relax, because I am not going to deliver a prepared speech. I merely want to present some factors which are already known to you; but which I believe have not been sufficiently stressed. My talk will therefore be more or less a salesmanship talk on art education which will make use of some of the elements of interest to the greatest number of people; namely, their business and their homes.

There is no use to rhapsodize over art in abstract generalities. It is not conducive to the development of art appreciation. Art should be lived with constantly and not merely to be looked at occasionally, or to be talked about, as I am doing now. Please remember that art is not confined to what you teach in the schools or to what you see in the museum, but is a part of life itself, inseparable from our daily activities. Our great department stores are veritable museums of art and applied design; they play a very important part in the formation of art appreciation on the part of the public, and, like those of us in educational work, endeavor to reach the large mass of people by teaching judgment, discrimination, and appreciation to all, and not to an isolated minority.

Design is a splendid selling argument if sales people are trained how to present it intelligently to the customer. If you stop to consider for a moment the power of attraction in our shops which line the long avenues in our principal cities, where a great deal of window shopping goes on, you will find that the art element or design as exemplified in the window displays is one of the main factors which first of all enters into the problem of salesmanship. There is at the present time a revolt against the dullness of uniformity, and as you know, with the introduction of the machine, this uniformity of life has become greater and greater. As we try to standardize our mode of living, this dissatisfaction and restlessness is bound to increase. So you find men and women who want and crave an opportunity for creation and expression, who do not know where to turn or what to do.

The fine and industrial arts go together. They spring from the same root and require the same kind of reasoning. What we call the fine arts now have always been, until recently, the industrial arts. If you stop for a moment and go back to your history of art and think of men like Leonardo DaVinci, Cellini, Rembrandt or Rubens, or almost any of the old masters, and when you stop to consider that Michael Angelo spent four years on his back painting the roof of the Sistine Chapel, so that from the prolonged lying in this position he was unable to read anything without holding it above his head, you will find that art has filled a practical demand as well as an æsthetic need. The painters of the easel pictures have been relegated to a standard, which I believe is a false standard, because the art of painting developed from encaustic, and fresco or mural painting at a time in which the artist, the architect, and the craftsmen collaborated to fill a definite need.

One of the reasons why we have been prompted to look up to and elevate the painter of the easel picture the way we have is, I think, due to the facts that through the industrial revolution with its introduction of power machinery, there was produced a great deal of bad art from which we turn to the artist for relief.

I want to speak of the need for design by the American manufacturer. The time seems to be ripe for an artistic age in manufacturing, because the prime necessities of food, clothing, and shelter having been taken care of in this country probably better than in any other part of the world. At no time in the history of the world has the comfort and standard of living been as high as it is now, mainly on account of increased production. The age of machinery has so far been concerned almost entirely with quantity only, with the result that we have had an era of standardized ugliness which can hardly be paralleled anywhere. While art cannot be standardized, the quality of mass production must be improved in order to meet the demands of the public and also the competition brought about by better-designed articles. Those of the manufacturers who do not see these signs will be left behind in the struggle for supremacy. When Europe recovers and competes with us commercially, it will be on the basis of utility, plus beauty, and not merely on quantity or production. As most of you know, Europe did this quite well before the war, and if you are alert to present indications, you will see that Europe is doing it again. We talk a good deal about the need of training for industrial designers or artists in America, but we have done little or nothing to put that into effect. American manufacturers must understand and study local influences in style and in art as they now study statistics

in food stuffs or raw materials. There is no question but that the art of the future will be the art of the machine, but of the machine which will be intelligently controlled. I think if Mr. Bach had been here, he would have told you practically the same thing, because he is one of the outstanding men who is trying to educate the public and the manufacturer to the fact that because a product is machine made, it doesn't necessarily mean that it is bad. He does insist that the machine is a factor which must be controlled, so that a perfect design may go hand in hand with multiple production. A point to be considered is that constant repetition creates indifference in any field of endeavor, whether in music, the drama, architecture, literature, or anything else. Undue repetition becomes monotonous and tiresome.

Now, let us inquire for a moment what the condition is for an artistic age, or what the conditions are, and see how we meet them in America. I should say that the first requirement is public well-being, the second is skill, and the third is widespread appreciation. We certainly have public well-being. We are developing skill and fostering widespread appreciation, so that the conditions for an artistic age are with us in America. The skill of the human hand is multiplied by the power of steam and electricity in a manner which in no way detracts from the finished material. You can readily see that if a screw is put in by a mechanical device it doesn't affect the commodity. It is merely a labor-saving device which in no way controls the finished article. We hear much about the Babbitts in America and the fact that Americans are not an artistic people. I want to present a few instances of how erroneous a general statement like that is. The interest in the beautification of cities is hardly anywhere more active than in the United States. There are twenty-one cities who have art commissions, who invite co-operation of property owners by appeal to civic pride. Those of you who have been on the coast have found a keen competition between cities. They have a certain rivalry and pride in their cities which I think is a very healthy sign. The interest in home-planning and interior decoration, as you know, is beginning to rival fashions in dress, and I think you will admit that in this age we are all pretty alert when it comes to dress, particularly the ladies—in fact, more so than they used to be. You have all noticed the increasing number of stores who furnish advice on decorative schemes and home furnishings to their customers, and the growing number of household magazines which maintain departments of house decoration, gardening, building, etc.; in fact, it is becoming one of the biggest national educational campaigns now being carried on. If you take into

consideration the better-home shows which we have all over the United States, and the great number of people attracted by them, you will find that that is another very vital factor. Many better-home shows have stressed the need for the improvement of the home and family life and the need for giving design the proper emphasis in relation to the purchasing power of moderate incomes. Here is where the teachers can do a great deal of good by helping to educate children and parents to the need for studying the purchasing power in relation to their incomes, and by co-operating with merchants and civic organizations in any movement which will improve the home or the city. We have been concerned in America particularly with production and distribution. You will find these factors have been studied scientifically and greatly emphasized; but production and distribution are not enough: there is another element which precedes these and is just as important, and that is creation.

There are millions of the plain people who feel the need for beauty in their lives and in their immediate environment, so that the rapid production and the more rapid distribution alone are no longer sufficient. I think the illustration of the improvement in the articles sold by the five- and ten-cent stores have been mentioned too many times for me to repeat it again. If you compare a catalogue of Sears-Roebuck of five years ago with one now, you will find that with the huge distribution represented by that concern, there has also been a decided advance in taste. The fault of good creation, as I mentioned before, is not the fault of the machine, but of the manufacturer and the designer, and involves the intelligent use of tools, and salesmanship with reference to art values. I believe that making the home attractive is one of the greatest single factors for stemming the tide of vice and crime. With the increasing complexities of life as manifested in a large city like Chicago or New York by the building of a subway or the construction of the skyscrapers, the need for proper relaxation and use of leisure time is immediately evident. We recently had at this institute an exhibition of skyscrapers which are to be built within the next five or ten years. The problems which are involved in the planning of such a building are enormous. The only solution to take care of this congestion of the great mass of people combining in a smaller area, seems to be to have several street levels, one above the other, some of them even on the roofs. When you get off at the New York Central depot you already have two street levels and two or three subway levels and an elevated. With these increasing problems and complexities arising which have never been dreamed of before, home must offer an opportunity for rest. It must be a place where the nervous energy

which is being expended may have an opportunity to be restored. So far as the education of the masses is concerned, one of the main things is to educate them to the fact that orderly simplicity is always better than disorderly complexity. This doesn't only apply to art, but is true in many other fields; for instance, the Bible, Lincoln's Gettysburg speech, etc. It is particularly true of every industrial commodity, books, toys, metals, jewelry, furniture, wallpapers, and so on. Each one has its particular limitations, which must be considered and respected. For example, in buying a chair one of the first things to consider is stability; for what is the chair intended? The next thing is comfort. We are a people who think a great deal of our comfort, even though chairs of our Pilgrim forefathers were straight-backed and comfort was not a prime consideration. Utility is another factor. Is it too high, too low, too deep? You see how these things influence the designs. Touch should be taken into consideration. Wood when sanded and polished is agreeable to the touch. Notice people when they go into a museum, how they like to run their hands over different objects. That is a very good thing. It means that there is a reaction and sensitiveness to the touch as well as to the sight. Supports which are subject to strain should not be made of cross-grained wood, carving should not be too high; the proportions must be taken into consideration; ornament must not attract attention, catch dust or break off easily. You see, in all these simple things, whether a chair or a hat, you can apply all these utilitarian principles and find you are talking about art principles at the same time.

In closing, I want to quote a little saying by Otto H. Kahn, a noted banker, because it is always interesting to get the reaction of people other than artists.

He says: "That art is a mighty element for civic progress. It leads us all to seek and appreciate that which is high, worthy, and exalted, and to despise and turn away from that which is vulgar, cheap, and degrading."

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A Lesson from the Orient

MR. OTTO F. EGE

Head of Teacher Training Department, Cleveland
School of Art, Cleveland, Ohio

CHINA, Chinese, and products from China seem to be, in the mind of the average person, synonyms for the strangest land on the face of the earth, the most mysterious of peoples, and queer, if not ugly, products. Such conceptions have existed for centuries regarding these antipodal people. Even in the third century, Lactantius, the teacher of Constantine, wrote, "Is there anybody so senseless to think that there are people living whose feet are higher than their heads or that there could be a land where trees are growing downwards?" The average American will think of China as the most backward nation in the world. They will think of the Chinese only as laundrymen or purveyors of chop suey—which, by the way, is an American concoction—or as the shrewdest of criminals, or perhaps as smokers of opium. They probably know that in China as well as in Japan they nearly always do things in the opposite way from us. They start reading a book from the back, we from the front; they put footnotes at the top of the page instead of at the bottom; they pull the saw instead of pushing it; they thread a needle by holding the thread stationary; they put a saucer on top of the teacup to keep the aroma in; they pay a school teacher more than a bricklayer; they regard a philosopher, a poet, and an artist as more valuable citizens than the laborer, the business man, or banker. Who is right, they or we? They do hundreds of things contrariwise to us, or, as they would say, we do it contrariwise to them. Who is right, they or we? They have followed an evolution quite unlike our evolution. We are amused, we ridicule, but are we conscious of our debts to China? We enjoy the peach, the apricot, oranges, dozens of flowers as the chrysanthemum, the azalea, and most recently, the regal lily, the willow, ginkgo, and other trees, all of which were imported from China into Europe. Tea and silk are the only things that people generally attribute to China; however, few people realize that even the Chinese coolies were wearing silk clothing centuries before Queen Elizabeth donned the first pair of silk stockings to be worn in Europe, and the theft of silkworms by some early missionaries is not the only blot on our escutcheon in dealing with the East.

In addition to material things, we have received from China

great inventions. The making of paper and every development in its manufacture had its origin in China. Paper napkins were in common use as early as the second century, while, in Europe as late as the sixteenth, nobility was still licking its fingers. The art of printing from movable blocks and type was invented in China by a blacksmith four centuries earlier than Gutenberg's press. Europe heard of this great invention from the writings of Marco Polo. If it had not been for that invention our civilization would be in the same state that Europe was about 1475. Gunpowder was also invented in China, not for human destruction but for human enjoyment in their fine art of pyrotechnics. It was due to the introduction of gunpowder in Europe that a new state of society and a more democratic one developed, for fortresses were leveled and free towns took their place.

If some Chinaman had not invented the compass, "the south-pointing chariot," and given that invention to Europe, Columbus would not have been emboldened to go out on the high seas and probably America would not yet have been discovered. Do these inventions indicate a backward nation?

Modern historians that can put aside national prejudices and see with a broad, clear eye, now admit that for fifteen hundred years China had the highest civilization existing in the world. They also tell us that China is and always has been the most democratic nation, for caste does not exist, not even as much as in the average American town or city. For, in Boston, the numerous blue bloods are those who possess a complete file of the *Atlantic Monthly*, possess a piece of furniture that came over in the Mayflower, and have a decided accent. In New York those of caste are members of certain clubs and must also have a certain number of ciphers to their bank account. In Philadelphia it is quite important whether your name ends with an "e-r" or an "a-r," and that your grandfather fought in the Revolutionary War. The last Dowager Empress of China was a poor girl who rose to her high position through wit and mind, and she is now evaluated among the few great rulers of all times. This democratic civilization was developed on account of the dense population which always has existed in China. Not only are the masses agriculturists, but they are the most intensive agriculturists the world has ever seen. They realized that their existence depended upon the careful manipulation of the soil and like the Egyptians, whose very existence depended upon the Nile, they made the soil a semi-religion. They made spirits of all of nature's attributes, as wind, storms, sky, clouds; of all her forms, rivers, waterfalls, mountains, and flowers. This viewpoint had a refining influence. They loved to touch the

soil and handle it. They loved to get at her precious stones, the jade, cornelian, or crystal, and bestow loving care upon them. It is almost inconceivable for the Occidental to think that a craftsman should start carving a project in jade that he knows will require the devoted application not only of his son but also of his grandson to carry to completion a century later.

They know how to weld certain materials, how to mix gold with brass and tin to make bronzes such as no other nation was ever able to imitate. They manufacture cymbals for their orchestras some of which when struck give an ascending note, while others a descending note. Western science is puzzled at this phenomenon. They are able to take kaolin from the mountain-tops and mix it with mineral oxide and clays of the valleys and when fired in kilns produce the most remarkable glazes in the world. The great potteries of Germany and France have tried to analyze and imitate their effects for the past thirty years without success. We, unthinkingly, have called this nation a land of heathens. The term, rightly interpreted, is not one of stigma but very appropriate, for the word heathen means people who live on heaths or small farms, and that is the outstanding characteristic of the Chinese.

They are the first nation in history that sent to the outside world for missionaries to come and settle in China. This happened as early as the seventh century. They have found to their sorrow that the missionaries are always followed by industrial exploitation, crime, graft, and often diseases that were unknown before. There are thousands of square miles in China where a lock or prison were unknown until contact was made with Western civilization. Will Rogers has aptly said in relation to China that we have the missionary business turned around.

What should interest us most about China, as art teachers, is the interrelationship of art and life. In the days of Confucius, 500 B. C., their six great arts were the art of writing, the art of governing, the art of charioteering, the art of archery, the art of ceremony, and the art of calculation. The art of writing was considered the greatest of these, because writing transmitted the classics and men's thoughts and poetic expressions from one generation to another, and, as nearly all their Oriental developments had become an elaborate process controlled by many rules striving to embody beautiful forms, it is beyond challenge that Chinese writing is the most beautiful in the world. The brush was exceedingly responsive to the emotion of the writer, being made of such materials as the feelers from rats' noses or the hairs that grow on the kingfisher's bill. The ink received like attention and is beautiful in its deep luminosity, in addition to possessing a subtle musk scent. The

finer Chinese papers react to the various degrees of humidity so that they frequently say it catches cold and cannot be used for writing upon that day. What is most important, however, is the subtle charm of their text. The numerous anthologies of Chinese and Japanese poetry are indication of an awakening interest in this field.

That charioteering should be considered a fine art seems strange to us. To the Oriental it implied a fine relationship existing between man and the animal world and the restrained display of wealth among those less fortunate. Compare this viewpoint with our automobiling. A similar comparison could be made with their art of archery and our modern sports as football or baseball. What was done was less important than how it was done. This is in agreement with the Olympic ideals of the golden age of Greece. The victor was always the one who ran or jumped or threw the javelin with most grace of body. Can one conceive, in an American college, the art instructor supervising the training of a relay team? Their art of ceremony shows a like subtlety; a remarkable co-ordination of mind and body; a calm and contemplative mind prostrated with a reverent attitude of the body. This was aided by their point of view of religion which coincides with Herbert Spencer's statement, "Amid mysteries which become the more mysterious the more they are thought about, the certainty that man is ever in the presence of the infinite and eternal energy from which all things proceed." They had no god but felt immaterial spirits everywhere and tried to act accordingly.

When we make a comparison between the arts of the West and these early arts of the East, we find again a marked difference in viewpoint. In Western art it is always man's achievements, his desires, his sufferings, his concepts, his ego, that is important. It is only within the past few generations that we have deigned to look at other life around us; the life that is in a tree, an animal, or in a landscape. In the East it is not the glory of the naked human form, not the proud assertion of human personality, but instead of these, always thoughts that lead us out from ourselves into universal life, space, and time. Art is to them a conquest of matter by the spirit and not by the human being.

Connected with and developing from the art of writing was the art of painting. In the early days and up to the eighth and tenth centuries, the great painters were also the great poets. Like the writing, painting was aided by the formulations of helpful laws. The first law was that it possess the rhythmic vitality that is expressed in the point of view of life. A tiger is fierce, a lion is strong, a cat playful, a horse swift, a man dignified, a woman beautiful, in their natural activities of life. They always tried to express this universal rhythmic activity in the in-

dividual portrayed, and have succeeded hundreds of times, while Western art has succeeded similarly only a few times. Raphael's "Sistine Madonna" can be accepted as the universal symbol of motherhood; Whistler's portrait of his mother, Leonardo da Vinci's "The Last Supper," are the outstanding examples. The second great law in the art of painting was to express the relationship that exists between all things and between to-day, yesterday, and to-morrow—the infinity of time and space. A bird on a branch must suggest that relationship between bird life and plant life that has always existed. These are only two of the six laws that were formulated as early as the sixth century and gave us those superior examples of landscapes that we cannot even approximate in beauty or significance.

In craft work the Chinese attainments are far beyond Western skill. Considering pottery again, they are not satisfied merely with a brilliant color or an exceedingly subtle form, but the texture must also be exquisite. Some of their famous glazes they describe as colored as the blue of the sky when seen through the rift of the clouds after a storm, others like the body of living fire mixed with milk, and still others black as the pupil of the eye and as lustrous. The voices of their bells were strengthened with brass, deepened with gold, and sweetened with silver. Subtlety such as this permeates their every activity—in business, in entertaining their guests, and in worship. To do a thing crudely was a dishonor to themselves and a traitorous act to their nation. For this reason the craftsmanship displayed in the making of their commonest utensil would put to shame many of our pretentious examples.

This attitude and pride has made the Chinese the most contented and happy people that the world has ever seen. Can we not infuse some of these ideals in our teaching so that we can join in that small group who can say, "I know what joy is for I have done good work?"

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Greetings from Milwaukee

MR. WILLIAM GEORGE BRUCE

Head of the Bruce Publishing Co.,
Milwaukee, Wisconsin

I WANT at the outset to thank your president for his courteous introduction. He introduced me as a publisher, and I want to appear before you not only in that capacity, but rather in the capacity of one of the citizens of this city, and primarily in my capacity as the president of this splendid building, and in that capacity want to welcome you to it.

When I speak of this late Milwaukee auditorium I want to tell you of a tradition connected therewith. The site upon which this building now stands was a dismal swamp eighty years ago. My grandfather, who was a pioneer, lived in the vicinity and kept, as other families did in those days, some cows. My own father, who was a little ten-year-old boy, was frequently placed in charge of the cows and instructed to take them up on the hill-sides for grazing. One day he was playful, neglected his job, and one of the cows got into the swamp and was lost. I frequently tell my associates on the auditorium governing board that this splendid building here is a monument to my grandfather's cow.

The time that is allotted to me is brief. You have a crowded program, and so I will, in just a few rapid-firing words, say something about the industries of this city or rather about this city as an industrial center.

One hundred years ago this was a little Indian village. To-day it is a great center of population with nearly six hundred thousand souls. It is nothing more nor less than a monster factory town. When somewhere in the 1840's the mechanics came from Europe, they were men that knew how to fashion something useful with their hands; something that would serve mankind, so that we have here what I have often called the real American romance, and what is the American romance? American romance means a humble, meager, modest beginning; then a splendid struggle, and finally achievement and service. To-day you will find that these great industries in this community were founded by the simple mechanic in overalls who stood at the bench or the lathe and fashioned something. Then came the matter of multiple or mass production. There came organization; there came scientific salesmanship, and the large plants were developed, and so to-day the products of this city

go to the four ends of the world. But right here let me say this, that from these crude beginnings, from the development that followed from the matter of organization, mass production, and everything that is applied that is now involved or included in large industrial enterprises, there has come the element of art.

The man that can fashion something that is neater, more utilitarian, more attractive, is the man whose product is going to win out as against the crude product, and so the element of art has been fostered here. Industrial education has been fostered here. The people of Milwaukee have realized that they cannot become a great financial center in the light of the great competitor to the South, the city of Chicago; they cannot become a great commercial center, but they can become a production and industrial center, and to-day it is a four-million-dollar-a-week payroll that supports this community, that supports its half million people.

Now, in conclusion, let me say this, that you find yourselves this morning in a section of the country, in a section of the United States that has no particular historic interest. None of the great events which have taken place in this country which have determined the affairs of men, have determined the affairs of mankind, have determined the fate of this country, none of these things have occurred here. The thrilling part of America's history after all is confined to the East, at least not to the northwest, but you will find here that a splendid conflict has taken place between man and the elements of nature. The pioneers who came to this section developed a wilderness into a garden spot. They went into the sea, these inland oceans here, and demonstrated the utility of these gifts of nature; they demonstrated that this wilderness could turn to the service of mankind, and out of this economic progress that was thus founded there grew the higher and the nobler and the better things of life, and so you will find here that we have the same energy, the same enterprise, the same industry, and the same constructive ability that has characterized this great nation, made it prosperous, and made it powerful. And we feel that in manifesting that interest in making our contribution to the world's work, in adding our mite to the sum of human happiness, that after all renders us worthy of the highest title, the finest distinction that can come to any man or woman on earth, the distinction of useful American citizenship. I thank you!

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The Balanced Life

MR. J. H. BEVERIDGE

Superintendent of Schools, Omaha, Nebraska

I AM very happy to-night to see in this audience the men who originated the Western Arts Association, as I understand it, under the title of the Western Drawing Teachers' Association. I will probably be rather personal to-night about a few things. I want first of all to bring to you a word of greeting from the city of Omaha for this particular reason. Only a few days ago the Director of Drawing in our city was given a scholarship whereby she may study at Paris the coming summer, and that accounts for her not being here. She is saving her pennies, you know, but she received with that scholarship five hundred dollars from the Fine Arts Society of our own city, which is supposed to be in the West, but it happens to be located almost exactly in the middle of the United States east and west, north and south, so I bring you a word of greeting and encouragement from the central city of our country. I don't see how I can discuss the topic of the evening, since this is music week all over this country, without paying a little tribute to the music. I, as your President, am interested in music, that universal language—and what it contributes to America, and also what it is contributing at the present time. I know of no way that I could better express the sentiment that is in my mind this evening than to quote as nearly as I can recall a statement from one of the citizens of Milwaukee. He said, "How do we know but that the perfume of the rose is a melody whose vibrations touch the olfactory rather than the auricular nerves?" In one of the newspapers to-day, I ran across this statement from the prince of poets which you all know well and which you can all repeat:

"The man that hath not music in himself
Nor is not moved with the concord of sweet sounds
Is fit for treasons, strategies and spoils,
The motions of his spirit are dull as night,
And his affections dark as Cerebus.
Let no such man be trusted."

And so that is the little tribute this evening to music as one of the arts.

You know there is always great anxiety on the part of the speaker when he thinks of the character of the audience that he is to address. One of the professors of the University of

Chicago said to me a few days ago, when I told him that I was to address the Western Arts Association on this occasion: "They are a fine body of people," and it was some concern of mine whether I should give you the simple message that I have to-night in prose or in poetry. I am not exactly sure you know just what I mean, so I will illustrate. I am told that so far as technique is concerned, to illustrate is one of the finest characteristics of a good teacher. A sixth-grade teacher in one of the Omaha schools about two years ago was endeavoring to illustrate to her children the difference between prose and poetry. You know this was about the time that all over the country the children in English were writing little jingles which they called poetry. The teacher said, "I want to tell you the difference between prose and poetry. Now, if I were to say, 'There was an old lady who lived on the hill, If she is still living, she is living there yet,' that wouldn't be poetry. It has rhythm, but it doesn't rhyme. However, if I were to say, 'There was an old lady who lived on a hill, If she is still living, she is living there still,' that would be poetry. Do you think you can tell me the difference now?"

A little Irish boy in the back part of the room, black hair, black eyes sparkling, raised his hand and said, "Yes, I think I can tell you the difference between prose and poetry." The teacher said, "Go ahead." The boy replied, "Teacher, you have frequently said that we might give an illustration somewhat like the illustration given by the teacher, but it must not be the same. I have an illustration that is somewhat like yours, but not just like it." She said, "Go ahead." "Well," he said, "There was an old lady who fell in the well, If she is still falling, she is falling to—which do you want, prose or poetry?"

Since my message is so simple, I think I will give it in prose, because I have only written four lines of poetry in my lifetime and that was during the war.

The balanced life—how did I come to take a topic like this when addressing the Western Arts Association? I will tell you. About two weeks before I received a letter from your Secretary, asking me to select a broad and cultural subject for this occasion, I was talking to one of the leading surgeons in the Middle West. He made this statement to me which I thought was rather significant coming from the medical profession. He has two boys who are studying to be doctors of medicine. He said, "I believe that the time is not far off when medical doctors, practitioners of medicine, will have a more general practice and there will be more general practitioners in this profession." He said further, "I believe that the medical schools of to-day are specializing too highly, especially in the early part of the

courses of study of those who are preparing for medicine." The conversation was carried on farther, but I got from him this general statement that the specialization was too high, too early, and perhaps too much of it. Said he, "If a young man is pursuing medicine, he takes his collegiate course, professional course, and two years in an internship. It seems to me that he ought to go out and practice in a rural district or small town before he begins to specialize, because the specialized doctors in the city are apt to lose sight of some of the main principles and fundamentals in the practice of medicine."

A few days after this I was talking with one of the leading lawyers of our city. You know, in our State, unfortunately, you can take the bar examination if you have had a general education equivalent to three years of high-school work and you have taken four years of law. I asked him if he thought that the plan of our State was a good one. He said, "You may announce to all the young people contemplating the study of law that the President of the Board of Education of this city, a lawyer himself, makes this statement, 'That every individual who assumes to practice law, who takes the bar examination, should have at least not only his high-school training, but four years of college training before he commences with his professional study of law.'" A few days after that I picked up a newspaper and saw a little statement from the president of one of the universities in this country which read somewhat as follows: Said he, "We need to-day men of length, breadth, and depth," and he explained that the man of length was the man who was trained strong intellectually, and the man of breadth was trained strong socially, and being a minister of the gospel he said the man of depth was the man who was trained in right relationships with his God, and so it seems to me that no matter what the profession, all are looking toward that particular type of training that is broad, cultural, and fundamentally well based. How often it occurs in the public high school that the instructor in Latin gets an idea that that is almost the only subject; that the instructor in history believes that hers is the important subject; that the instructor in mathematics believes that she has the significant subject; the instructor in chemistry teaches as he was taught in college, always above the children, and very often drives them out of the high school. There are numerous other illustrations that I could give to you, but it seemed to me that this is an opportune time for at least one individual to give something of the idea of the type of training that would bring to our students a sort of a preparation, at least for a balanced life; and so what I have to say to you to-night is a very simple message. I am going to try to put into about thirty-five minutes

an outline of several lectures—which you may make on the basis of suggestions given.

You will recall what I said to you in the beginning. The professor of the University of Chicago told me that this was an unusually intelligent audience, so it isn't necessary for me to elaborate the different topics that I am going to suggest to you, but mention them with a few suggestions on each one of them so that you, after I get through, may give the course of several lectures much better than I will do.

So I believe that the balanced life must be the type of life that is fundamentally and scientifically well based in what I would call the simple philosophies of education, and you may, if you like, call it the simple philosophy of life or education. Now, what is that simple philosophy of education? I ask you to test it in any subject. I ask you to test it under any condition, no matter what that condition is. In this philosophy of education, education should, first of all, give knowledge; second, develop skill; and third, attitudes. The combination of these three should give the individual power. Now, why do we emphasize knowledge as one of the factors in education? You know that there are a good many people who have gone about the country—I have heard them speak from public platforms—who seemed to decry a good memory. I wish I had a much better memory than I have. These same people would decry knowledge. This may have been for the purpose of emphasizing what these people consider the important part of education, teaching children to think. Let me give you an illustration. In one of our high schools not very long ago, a freshman student from a very fine family, a girl, was having some trouble with her algebra. The older sister had graduated from high school with a wonderful record. The mother said to the younger daughter, "But you know you must think on your algebra." The child gave a very fine answer. She said, "You know, mother, I think and I think and I think, but I don't know what I am thinking about." Knowledge is fundamental in education. No matter how anxious you are that children should think, it is necessary that they have knowledge in order to think. In other words, they must *know* something in order to have something to think about. You know how universal this idea of knowledge is, every child hungers for knowledge, every individual hungers for knowledge. If you don't think so, just mention the fact that somebody in the neighborhood is going to be married, whether true or untrue, and see how anxious people are to know about the situation. The pupils in the class want to keep the teacher from knowing how little they know, and the teacher on the other hand doesn't want the pupils to think she doesn't know

when she says, "We will look this up to-morrow." You will agree, I am sure, that knowledge or the gathering together of data is a very important factor in education. I need only mention, if you please, the wonderful work that Darwin did in gathering data before he set forth the fundamental principles of his scientific theory. To emphasize the importance of knowledge you can take an illustration from any subject in the curriculum, say penmanship. I heard one person say that it didn't take much brains to teach penmanship, but it does take knowledge. You must have knowledge of the height and spacing of the letters, the kind of movement, how best to hold the pen, and all that. No matter what your subject is, it is necessary that the child have knowledge about the subject in order to be able to think intelligently.

I would like to have you consider for a moment all of the principles that have been developed in physical science and then consider how necessary knowledge, the gathering of data, was in order to develop these principles. The same may be said of the laws in chemistry and of the laws of astronomy. No matter what the subject is, you will find that knowledge is one of the essential characteristics. Every teacher should be well grounded in knowledge.

In the second place one must acquire skill. As teachers we have sometimes failed in this. In your particular type of work, as teachers of drawing, supervisors of drawing, and workers in the industrial and mechanic arts, you know that skill is an important factor. But the message you should take back to those of your associates is that skill is an important and a necessary factor in any endeavor. I don't see why it is that we as teachers fail to recognize these great fundamental principles. We see the importance of skill in sports. How long do you suppose it would take you to develop a good baseball pitcher by having him sit on the bleachers and watch good pitchers? How long do you suppose it would take to make good football players of people who simply watch the game? How long do you think it would take to make a good golf player by having him observe golf? The same thing holds good in the teaching profession. The pupil must be a participant to acquire skill. We learn through intelligent practice.

Referring to penmanship, if simply the knowledge was in the mind of the individual and he did not have the power of execution, what would it signify? Very little. If I were to ask one of you what types of knowledge were necessary in order to be a drawing teacher, you would probably suggest that one have a good, broad general knowledge of specialized art training, a thorough knowledge of the principles of design and color,

and of the graphic and plastic arts with the ability to demonstrate the same. One might add the following: knowledge of color, form, proportion, balance, rhythm, dark, shade, and pattern and skill to execute. I leave that for you. Familiarity with the history of art, intelligence of new art movements, psychology to understand as a teacher of art that the subject must not be approached only through the child's capacity to learn, but upon his sensitiveness to feel.

I wanted you to get this introduction to the third factor that I want to mention, the development of an attitude. There are many people who feel that all things should be done rationally, and I am willing to admit to you that that might be a very happy situation, but we are confronted with facts and not with theories. We know that the masses of people are moved by their feelings and emotions and not by their reason. Philosophers may make their moves in accord with reason, but the rank and file of the people do not, so it seems to me the drawing teacher struck one of the central points when she said, "You must feel." In other words, you must develop the right attitude toward things. I recall a teacher who was asked to teach the subject of political economy; we call it economics at the present time. That teacher had never taken political science one day at school in his life, but he was facing a real proposition, when he was asked to teach this in the normal school. He was asked to teach people who didn't know anything about the subject. He sent to book companies for books and studied three or four hours every night in order to keep ahead of the class, and I venture to say because of his attitude that he taught it as well, if not better, than some of the teachers who had had training. I do not recommend this plan, but it does show the importance of a right attitude.

I had a very happy experience in one of our schools. We had a wonderful principal in this school. I said to her, "I would like for you to tell me what thing has brought you most joy in life. Don't answer too quickly, consider well." I said, "Was it during vacation time, during schooltime or playtime?" She studied for a few moments then made this statement: "You know, Mr. Beveridge, the greatest thrill that I have in my life is at a time when I see a child imbued with the *desire* to learn and to do." It seemed to me that she hit the point exactly. We think the most satisfaction is in achievement, but the greatest satisfaction comes in the desire to do those things that lead on to that thing which we call achievement.

I recall as an institute lecturer, I once presented this one question to the teachers: If you were a school director and it was necessary for you to select a teacher having as a basis of

judgment only one characteristic in mind, what would that be? Some of them said discipline, some said good in arithmetic, some good in penmanship, some good-looking (that might be a good one), but finally one teacher out of more than a thousand answered, "The teacher that has the right attitude toward her school work." I don't know whether she knew what the word meant or not, but it was satisfactory to me because it seemed she was recognizing a fundamental thing. So, this idea of attitude would be carried through to every subject that was pursued, to every condition that confronted a child in life, in school and out of school. I would say then that the three fundamentals that we want to consider are the getting of knowledge, the acquiring of skills, and the development of right attitudes. That may not seem particularly new to you. It gives you a basis for the first three lectures that you may prepare for your own benefit.

What is a balanced life? The answer may be briefly stated by saying that to live a balanced life one must be healthy, intellectually alert, socially capable, ethically strong, morally sound, civically effective, æsthetically appreciative. That will give you seven other points that you may develop. All I want to say is simply this—that if you will take each one of these and study it in relation to knowledge, in relation to skill, in relation to attitude, you will have what I believe is the fundamental and the basic in the simple philosophy of education that will produce the type of individual that you want.

Now just a word about each one of these. I couldn't discuss the first one for you, the necessity of one being a good healthy animal, because I have an hour's lecture on that subject, and I certainly wouldn't perpetrate that upon you; but I do say it is necessary for one to have the knowledge of a few things—the proper kind of food to eat, the right kind of liquid and how much of it to drink. Drinking water would cure most of the ills that you have if you only knew it. You should not eat too much food or too often. You should take the proper rest and the proper recreation. While on the train this morning I ran across the life history of Miss Lenglen, the great tennis player. I was interested in three points that her father taught her about health that every teacher and every supervisor ought to know. What are they? Simply this: proper food, proper rest, and proper recreation, and there is the whole story. If every person having tuberculosis would only observe those things it would perhaps divide the death rate caused by this dreaded disease by two. May I emphasize this idea by saying: get proper food, sufficient rest, and adequate sleep. I said to one of our high-school principals a few days ago, "What point do you think

has been emphasized most for the welfare of the teachers in this city?" He said, "I would say physical recreation and the proper care of your health." If I had any English teachers here to-night—maybe it would apply to the drawing teachers—I would say burn half the papers that you are looking over and save that time for recreation—swimming, playing golf, or something of that kind. You would be happier, the children would be happier, and all would be healthier and enjoy life better. So under that one point of health, I want you to emphasize those three things, the right attitude toward your health. If you could get a person interested to the extent that he ceases to think about it, that would be ideal. People told me several years ago I was going to die. I said, "Not much, not yet," and I haven't so far.

Intellectually alert is the next. We want you to apply these principles of knowledge, skill, and attitude to anything intellectually with which you deal. And the next—socially capable. That is one of the largest. I mean socially so far as it means the contacts of one individual with another, so far as it means personal touch. The thing that contributes most in the success of school administrators and other executives in the present day is their understanding of people. One of the greatest things in your success as an individual in teaching is your understanding of your pupils. If you are a supervisor, you should understand the teachers that are teaching with you. The greatest problem of the high-school principal is not the problem with the pupils, not the problem with the parents, though these are large problems. The greatest problem of the high-school principal is the problem of his faculty. How do members of the faculty react to certain situations? How do they act toward each other? What is their attitude toward pupils and parents? If we only understood, many of our problems would be solved. We superintendents have to deal with boards of education, you know. That is one of our problems. We can speak about it away from home. The hazards are many. Understanding is a prerequisite to success.

The next essential is to be ethically strong. So far as knowledge is concerned, that includes all that there is in citizenship, all there is in art. May I say something about drawing or art? We have had many discussions on art for art's sake, but let me suggest this one thing to you. We ought to see in art the beautiful; we ought to see in art the useful; we ought to see in all things that are useful, the beautiful. I think art should function in the schoolroom, in the home, in dress, in combing one's hair, polishing one's shoes, in the set of the tie, the tip of the hat, etc. In this connection you have a problem—What are you doing with your leisure time? Recently I read another long

article on the *menace* of leisure time. The eight-hour day, reduced to four, and now an Englishman suggests that the working day be reduced to two hours. We have over-production says one. What are we going to do with our time? What a fine opportunity for you art teachers to train children so that all they do may function in the lives of individuals so that they may appreciate the things that are beautiful, so that town, community, or country may be more beautiful by their having lived in that town, country, or community. I think you get my idea, so we may pass on to the next—civic efficiency. Roosevelt is one of our best examples of civic efficiency. I have been reading his twenty volumes. How often he repeated this thought, that in order to be a good citizen it is necessary for one to participate in the affairs of private life, in public life, and in the affairs of political life. He says one should participate in affairs of not only the civic life, but distinctly in the affairs of political life. I am wondering whether or not teachers have taken enough interest in that phase of citizenship. So if you outline these points as I have given them to you—knowledge, skill, and the attitude—under the eight headings I have mentioned, I am sure you will find it beneficial.

I want to ask you to do one other thing in endeavoring to produce this individual that has the balanced life, balanced in judgment, activity, and all that sort of thing, and I want you to carry the message to those with whom you are associated and tell them that no subject should be placed in the curriculum unless the teacher can tell the pupils the value of the subject. I believe that every pupil has the right to ask you or any other teacher what the value of the subject is. What is the value of algebra, for example? To some it may have little or no value, to others it may have much value. I asked a teacher who taught Latin for six years the value of Latin instruction. She gave me one reason. I gave her eleven. I want you to think this matter over. Talk it over with your pupils. I am sure it will motivate your work.

I believe the child is entitled to all of the inheritances that there are in society. He is entitled to the scientific inheritance, to all that biology, physical science, chemical science, and any of the other sciences have to give him. He is entitled to all that literature has to offer. Matthew Arnold said once, "Every child is entitled to know, think, and read the best that has been produced, hence all our marvelous libraries." I am very proud of the fact that in our own city we have one high-school library in which there are five trained librarians, busy all the time. Eighteen thousand volumes circulated among the pupils in that high school in one month. That is one solution to the leisure-

time problem in our balanced life. Scientific inheritance, literary inheritance—yes, he is also entitled to religious inheritance. In my study of history I have been unable to find any people who did not possess some kind of a religion. The child is entitled to as much as he can get from history and the experiences of people in order to give him those things which will enable him to live what we call the balanced life.

Just one little story, briefly told, to illustrate my point. Every story should commence—"Once upon a time"—so I will say—Once upon a time there lived a Prince who had a crooked body, a beautiful face, and a fine intellect. It disturbed him very much—this crooked body of his. He sent his courtiers out to find, if possible, a wonderful sculptor among the people of his kingdom. Such a one was found. He came to the Prince. The Prince told the sculptor to get the finest piece of marble he could find and carve a statue just like himself except that it should be straight of limb and sound of body. This work was done; he brought the statue, placed it before the Prince. The Prince called his courtiers together and asked them where he should place this statue. They replied, "In your garden, Prince, at the gate of entrance so that all people who pass by may see it." But he said, "No." He had a different purpose in view. He took the statue off into the farthest corner of the garden. Every day the Prince would go and stand before that statue; at morning, at noon, and in the evening. As he stood before the statue, he would pray that he might become like unto it. The people of the kingdom almost forgot that he had ever had this statue made. But they began to whisper among themselves and to say, "Isn't it true that the Prince is becoming straighter in his physical form? Do our eyes deceive us?" and others answered, "Nay, they do not. He is becoming straighter." And straighter he became until he became a man strong of limb, sound of body, noble of soul. The Prince had caught the sentiment of what I think there is in the balanced life.

Book Illustrators Contribution to Art Education

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OUR thoughts, emotions, and actions are often determined by the pictures we see. Pictures have influenced mankind since the day when primitive man made paintings in his caves and performed ritual dances before them to instill courage and hope before going out to hunt the animals depicted. In Egypt, to awe the public, the priest and king painted or incised on the large surfaces of the outside temple walls the magical rites that were supposed to be performed inside, and did not hesitate to show the gods consorting with them. In Assyria the rulers advertised their prowess as hunters by modeled representations of the lion hunt on the palace walls. In Greece, Pericles, to overcome the objection to his plan of building the Parthenon, embodied in that plan a sculptural frieze showing the youth of Athens carrying the peplos in the Pan-Athenic procession, thus silencing all objection. In Rome the emperors, to encourage enlistment for their army legions, carved the victories of the Roman army on triumphal arches. In the Dark Ages, when so few people could read and write, their religion was taught by the storied windows, pulpits, bronze doors, inlaid floors, illuminated choral books, and embroidered vestments. In the Renaissance the use of pictures became so extensive that it is not uncommon to find not only the walls but also the ceilings covered with them. In a still later period, as in the Louis XIV, XV, and XVI age, pictures were put on every conceivable object, as fans, powder boxes, rings, pendants, chair backs; worked in lace, wallpapers, draperies, and sedan chairs. Nothing seemed to have escaped. During the World War, public sentiment was aroused more easily by cartoons of Raemacher and others than by any other kind of appeal. The modern advertiser realizes that messages conveyed by pictures are more lasting, receive more attention, and stimulate to action more readily than text. It is not surprising to find that statistics show a growth in illustrated advertisements from twenty-three per cent in 1890 to ninety-two per cent in 1926.

If the power of illustration is so strong for the adult, we must remember how much more its influence is on the emotional

life of the child. Walt Whitman said understandingly in this connection:

"A child went forth one day
And the first object he looked upon
That object he became,
And that object became part of him for a day,
Or a certain part of a day,
Or a stretching cycle of years."

Many of us can recall clearly the pictures that were in our childhood books, although the text is long forgotten. The young child has difficulty in separating the semblance from reality. He regards a picture as a real thing and many unfortunate inhibitions have started from seeing the wrong kind of pictures. A young child in England, who happened to look through a history of England, and saw Queen Mary with her head on the beheading block and the headsman with a black hood over his head, standing behind her, went temporarily insane. Many other instances are recorded of children calling to their mothers to come quickly and help if they see a picture of an animal in distress. When I was about four years old I was vaccinated, and was so much impressed by the process and the need for the protection, that I was concerned about all the people in the books in our library, so that I was busy, for the next few days, with a red crayon and vaccinated every character illustrated in a set of Shakespeare. A friend of mine told me of her reaction as a child when an unusually handsome number of *Lady Goddy's* magazine came to her house one summer. She went to a cornfield and had a quarter of an acre of the hair of corn ears arranged in the latest mode. Nearly every parent can add to a collection of stories of that type. Instances such as these have made it necessary to have State censors of the moving pictures.

The nineteenth century has been variously referred to as the century of steam, machinery, electricity, but the newer term that is being more generally applied is the century that first held a human point of view regarding the child. In the latter part of the century child psychology, child clinics, and many other phases for the better understanding and growth of the child, developed and in this new and brighter world the illustrated book has not been neglected. In the year 1800 there were no illustrations that stimulated or excited the child to the appreciation of beauty. Every illustration was concerned with instilling the fear of the Lord or the broomstick. The text or the captions under them would read like this:

"The boy that is good does mind his books well,
And if he can't read he will strive to spell.
His school he does love, and when he is there,
For plays and for toys no time can he spare."

In another book, published in Boston, in 1791, under a picture of a schoolroom, we read:

"The school ma'am whose only care is to instruct
her tender youth how they may vices' way beware,
and tread the steps of peace and truth."

How different to-day with our poets and illustrators of childhood. Robert Louis Stevenson's verses regarding the glory of the picture book:

"We may see how all things are
Seas and cities near and far,
And the flying fairy's looks,
In the picture story books."

would have been considered useless, and the charming illustrations of Jessie Wilcox Smith, and others of our day, would not have found favor in the eyes of our great-grandparents. The first illustration from the modern point of view was done by George Cruikshank in the year 1826. For the next forty years there were no additions.

In 1866, John Tenniel illustrated for all time "Alice in Wonderland," and was knighted for this good deed. England, for the next decade, produced other remarkable illustrators, as Walter Crane, who made a practical fairyland full of interesting accessories, but without beautiful princes or princesses. Randolph Caldecot, who knew what children wanted and who also knew the text better than the author, for he interprets the simple line in the story of "This is the House that Jack Built" by as many as five or six illustrations. We also have in this period Kate Greenaway with her naïve, prim, adorable Victorian children that still win the heart of every child who makes contact with them. In the middle seventies other countries with their book productions appear on the scene. Dr. Hoffman, of Germany, with his exaggerated verses and vividly colored illustrations, produced a book that for many years was, after the Bible, the best seller, not only in Germany, but also in Austria, and for a time in England. Many of the illustrations in this book do not conform with the modern psychologists' point of view, for they instill fear in the minds of impressionable youth.

In America, at about this time, Howard Pyle produced these children's classics: "The Wonder Clock," "Pepper and Salt," and, shortly after, "The King Arthur Tales," that delighted our parents as much as they did us in our youth. The greatness of Howard Pyle is not summed up in mentioning these few books, for he founded a very famous school of illustrators who have given us such excellent work, among whom can be mentioned

N. C. Wyeth, Walter Everett, Thornton Oakley, and a number of others. His own work was not confined to these fairy books that he wrote himself, but also gave us the finest set of illustrators dealing with Colonial history, pirates, and mediæval life.

As the nineteenth century comes to a close the list of illustrators doing noble work in the United States and abroad becomes too lengthy to be tabulated, but it may be well to discuss some of their work in relation to their useableness in school-rooms. Froebel was right when he said, "Watch the child and he will show you the way to go." Applying this principle to the child and the Sunday paper, we get a clue as to the type of illustration that he delights in and can understand. These illustrations, pernicious as most of them are, make tremendous appeal to children because of the activities depicted, unmistakable gestures of the characters, simplicity of coloring and elimination of light and shade, of unnecessary detail, and emphasis on salient characteristics. If we compare one of these comic pictures with the masterpieces that are generally used in trying to teach appreciation in the grades as, "Miss Innocence," by Reynold; "Saved," by Landseer—pictures made by artists who did not have in mind the child's interest or the child's point of view one will find that they later are static and uninteresting to the child. We all have seen lessons in appreciation with this type of subject matter and at the conclusion of the lesson we doubted the value of the forced effort. Substitute, as an experiment, a page from Palmer Cox's "Brownies," and see the ease with which we can get attention and contemplation and enjoyment, the three keys to the development of appreciation, and at once one is converted to the idea that illustrations for picture study should be made by people who know children and have them in mind when making the pictures.

Someone is apt to challenge that these pictures are not drawn well, or not colored artistically, but we can answer that they need but look at the work of Arthur Rackam, Carl Larssen, Edmund Dulac, Kay Neilsen, and he will discover draftsmanship of consummate power coupled with splendid decorative coloring. Illustrations do not necessarily have to be in color to make a strong appeal. The silhouette of Arthur Rackam, the whimsical drawings in the early work of Maxfield Parish are a delight to the early child. What is of prime importance is the subject matter; for the youngest child his immediate surroundings is his wonderland. His sensitive imagination soon suggests the field and the fairies dancing in the woods delight him. As he grows these fairy woods must be inhabited by dragons and then brave knights must go and kill these dragons and rescue sleeping princesses. When these are all awakened,

the romances and legends of King Arthur are his dominant interest. As he grows he must have his pirates and later his heroes in real life. The early illustrations must be either very simple, and contain one incident, or else express many activities going on at one time, so that the child can look a long, long time. When he reaches the pirate-interest stage the illustration becomes sort of an advertisement. It arouses his curiosity as to what the climax of the story is going to be.

There have been a number of tests made with school children of various ages, and all these showed that the child prefers the rather large picture, occupying about thirty-five square inches, and that he was not at all interested in miniatures of about two by three inches; that flat color appealed more than the realistic coloring; that saturate colors maintained an interest longer than those in subdued colors; that whimsical drawing is more important than good drawing; and that a child gets from a picture what is put in it for him.

Pictures speak a universal language and, in selecting our material, we should not forget the fine books that are produced in other countries, sometimes by children themselves. It seems strange that southern countries like Greece, Italy, and Spain have practically no books made primarily for children. Can this be attributed to the fact that the colder countries keep the children indoors more months of the year and thus develop a love and need for books? Or is it that there is more interest shown in childhood by these nations? From observation it seems to be the latter, for in a great many cities in Italy and Spain I found it impossible to buy a child's toy to present to the half-starved urchins that were playing on the hot shores of the Mediterranean, while in Germany and Switzerland, toy shops are almost as common as candy stores in the United States.

Unfortunately, at present, publishers of pictures for school use have not seen this new viewpoint, but within the next few years, from the growing interest and demand for the right type of pictures, they will undoubtedly be available. As a fair substitute some of the illustrations in magazines answer admirably, and in some localities Parent-Teacher Associations have co-operated heartily with the art teacher in supplying such magazines as were mentioned by the teacher. Some of the foreign books are surprisingly inexpensive, or if money is not available to purchase these, a lantern slide can be made for a small sum and used for the entire class.

Do not grow too impatient in teaching appreciation to arrive at the masterpieces. We must remember that æsthetic emotion is a late development with the average child and that this heaven cannot be reached by omitting any preliminary stages in the

child's development. Picture study should concern itself almost entirely with the emotional life of the child and should not be lumbered with dates and facts regarding the artists. These details can wait for a later day. To see, to contemplate, to enjoy the picture should be the goal.



An Attempt to Clarify the Objectives of Industrial Arts in the Senior High School

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THE purpose of education is to enrich life at its various levels; or, in the language of sacred writ, the purpose of education is that we may not only "have life, but have it more abundantly."

I realize in opening this discussion the impossible task that confronts me. No one can in thirty minutes adequately cover the subject of the objectives of industrial arts in the high schools; hence, the best I shall hope to do will be to point out some conditions that exist and start you to thinking constructively.

Before attempting to deal with the objectives of Industrial Arts in the senior high schools, I wish to develop a setting for the discussion, because many times it is the setting of a scene in a play that makes it easier to understand. School people, taken by and large, are very conservative and are slow to make changes either in fundamental thinking or in methods. Oftentimes this conservatism is so pronounced that progress is retarded. The American high school as we now think of it is not a youngster any more in the educational world, yet it holds with great tenacity to many of its first ideas and ideals. In the main this is good, but it undoubtedly has prevented the high school from keeping pace with its rapidly increasing population, and has kept it out of tune oftentimes with the demands of society as a whole. The high school came into existence as a substitute for the private academy and had as its original objective preparation of relatively few boys and girls to enter college. Its work was purely academic and its only excuse for existence was its ability to do this preparatory work so that the

colleges and universities might further raise their entrance requirements.

The early American high school was not a democratic organization because it did not offer equality of opportunity, and may I pause here to say that many careful thinkers of to-day, both in the school world and in the business world, are still charging that our high schools are undemocratic. In spite of this apparent narrowness of objectives, the high school grew at a very rapid rate. Its population doubled and trebled almost overnight, and with this increase of population there came a decreasing homogeneity among the students. The child of the rich man sat in class with the child of the poor man. The child of exceptional mental endowment worked beside the child of mediocre intellect. In other words, the children of America began to enter the high school and demand that it serve them in the lives they would lead. In view of the fact that the high schools did not change their content, objectives, and methods to conform to the demands of the rapid change in population, not only in numbers but kind, there was a very startling increase in mortality. During all of this time the larger emphasis was being placed upon subject matter; in other words, if a child could not meet the demands of the high school and could not change himself to conform to high-school practices and methods, he was considered worthless and was dropped. After a period of a good many years educators came to realize that the only excuse for having public schools was their ability to serve children. (In other words, educators came to recognize that the child is of primary importance and that subject matter should be modified to fit his needs rather than mold the child to fit a course of study.) This recognition of the child, his nature, and his needs, led to the formation of the commission that wrote the famous "Cardinal Principles of Secondary Education," which set up as the guiding principles for Secondary Education healthful living, command of the fundamental processes, worthy home life, vocational efficiency, good citizenship, worthy use of leisure, ethical and moral life. This report was the beginning of the fundamental changes that have taken place in the last two decades in the secondary school. The change from that time has been steady, but very slow. College and university domination continued and the high school as an institution was very inflexible, rigid, and almost hard. As time went on there came to be a rather insistent demand on the part of the patrons of the high schools, that broader opportunities be offered to their children, that the high school be broad enough in its scope to serve the child who would not attend college as efficiently as the one who would.

I believe that it was this insistent demand, together with a demand for less rigidity and more recognition of the characteristics of the child and for a reduction of the mortality, particularly in the earlier years of the high-school age, that led to the development of the junior high school. The junior high school is a new child in our educational family, whose rapid growth is evidence of its sound breeding and augurs well for the future. We know that the junior high school is a new school; it is not the fag end of the elementary school nor the apprentice to the senior high school. It probably has the best recognized and most clearly defined objectives of any school. The establishment of the junior high school should have brought about a number of fundamental changes in the senior high school, but as yet these changes are scarcely noticeable. Sometimes it appears that the senior high school appreciates the coming of the junior high school, because it is taking care of the youngsters who do not fit into the dignified and more or less sophisticated student body of the senior high school.

With this as a sort of background the question comes: "what of the industrial arts in the high school?" The question may be answered by saying, that to quite a large extent the industrial arts in the high school are like Topsy—"They just grewed up." It is said someone complained that the high school was not practical in that it was not offering enough specific instruction. It was charged that the instruction was all academic and little was taught which could be used in the world of work. To meet this demand industrial arts were started. I do not believe any definite philosophy of work education was developed when industrial arts were introduced into the high-school curriculum. The obvious things were done. Woodwork and mechanical drawing were started, possibly because nothing better was at hand. Ambitious schools added other activities as appendages. It was felt that in some mysterious, hidden ways the teaching of woodwork and mechanical drawing in the senior high school, or the high school as it was then known, would function in the lives of the students later on, and I have no hesitancy in saying that to a very large extent the same condition still prevails.

If you do not agree with me, and if you wish to make an interesting study, ask five hundred teachers of industrial arts in the high school, chosen indiscriminately from all sizes of cities in all parts of the country, to write out for you specific objectives of industrial arts in the senior high school and to write for you a philosophy of their work as teachers. You will find, as I have, that these statements will be so general as to be almost meaningless.

When the junior high school was organized as a *new* school some real pioneering was done. This applied particularly to statements of objectives and methods of procedure. The industrial-arts program came in for its share of reorganization, and that reorganization is now in process. Hence, this is the opportune time to clarify objectives of industrial arts for both the junior and the senior high school.

To consider intelligently the objectives of the senior high-school program, it is necessary to go into the junior high school and examine the foundation. Hence, I shall attempt in a very few words to set forth what seems to be the well-recognized objectives of the junior high school.

The junior high school comes at a time in a child's life when he is entering adolescence. Great changes are taking place both physically and mentally. Consequently, it is a school for try-outs, experimentation, non-conformist activities, intense interests, etc. Out of this philosophy we have developed what has come to be known as the multiple experience or varied activity shop. In a word, this shop is a place in which a boy may give expression to his inward desire for activity, where he will not be held in check by a rigid, inflexible course of study, and where he may have an opportunity to participate in some of the many activities that he observes about him in his everyday life that are interesting.

The objectives of industrial arts in the junior high school may be stated in four short sentences. First, to acquaint the child with the great world of work through experience, study, and visitation, as a means of assisting him in a future vocational choice. Second, to cultivate in the mind of the child a wholesome respect for work and a recognition of its place in our social structure. Third, to cultivate proper habits of work which are carried over into future activities. Fourth, to acquire certain motor skills. Contrary to the practice of the past, the fourth objective which is the acquisition of skill, is minor in its importance. It might be said that the acquisition of skill is incidental to the entire undertaking. From the above statement of the objectives, it is clearly seen that the one great idea back of industrial arts in the junior high school is a study of workmen and their work in order that the child may be assisted in choosing intelligently his future life's work and to start him toward an adequate preparation for entrance into his chosen vocation.

Passing from the junior high school to the senior high school, it is desirable that we have in the industrial-arts program a great central objective. However, before attempting to study objectives it is desirable to know the students that are to carry on this work. There was a day when it was taken for granted

that all students in the high school were alike, had similar reasons for entering high school, and expected to follow the same general procedure. That time is now past, and we know that no one program will fit the needs of all our children. Therefore, I invite your attention to a brief study of types of boys to be found in high school, classifying them by interests and possible future activities rather than their mental or physical characteristics.

First, there is a group of boys who are definitely preparing themselves to enter college and who have chosen a college course which will probably lead them into a specific vocation. Most of the boys electing industrial arts in the senior high school who are preparing to enter college will choose the technical courses. Second, some boys are attending high school with no particular objective. They are in school because it is the socially proper thing to do, because the child is too immature to go to work, or because their parents feel that they wish the boy to secure a high-school diploma, believing that in some occult way the child will be benefitted thereby. There is nothing else for him to do but attend high school. Third, there are boys who wish to attend high school and secure a diploma and yet who have no thought of going to college. These are by no means the poor students, but are economically unable to attend college, or it may be that they do not deem it necessary, but they do wish to attend high school. Out of this group of boys come many of our junior technicians, draftsmen, clerical workers, and the like. Fourth, there is a group of boys of high-school age that have been quite largely neglected, who wish to attend a secondary school and yet who wish to prepare themselves definitely for entrance into one of the skilled crafts or trades. I believe the four groups just mentioned will include every boy in every high school of the United States, and I also believe that from a study of the above analysis the objectives of industrial arts are easily determined. It will be found that there is considerable overlapping of objectives, which means that to a large extent the activities of the various groups may be identical or at least quite similar. Let us consider each of these groups in turn.

First, the college preparatory group. As has already been stated, the great bulk of this group who elect industrial arts in the high school will choose a technical course of some sort in college. There has gradually grown up the practice of bringing into the high-school courses much that rightfully belongs with the colleges. This tendency should be rigidly eliminated and the high schools should return to those practices which are their rightful province. For the college preparatory student the high school must build the foundation upon which the college work will rest, just as the elementary school has laid the ground

work for the high school. For the college preparatory boy who has chosen his course it may be assumed that no further vocational guidance is necessary. We should rather turn our attention to bringing to him a knowledge of materials, their geography, treatment, manufacture, and application to industry. We should carry forward the objective of the development of proper habits of work, proper appreciation of the value of work, and a realization of its necessity if society is to live, together with a recognition of the principle embodied in Edwin Markham's significant lines, "Whether 'tis hidden or whether it show, let the work be sound for the Lord will know." Here he must learn the basic principles of the relationship that exists between workers in industry. We must have as one objective the development of some technical skills which will be used not only in college but in his future work life. This may be illustrated by considering the skills necessary in drafting. In a high-school course in drafting the boy should be taught the basic principles of projection and the fundamental habits necessary to execute a good working drawing, together with the ability to interpret the thought of another as expressed on a blue print. These skills will be useful in future college courses, and they will also carry over into work life. High-school courses in drafting should place emphasis on thoroughness of work, a skillful execution of a few problems rather than attempt to cover the whole field of graphic arts. We must have as an added objective for this group information which will add to the general education or culture of the individual. If this group is rightfully selected they should become the leaders of the future, and no one questions the desirability of a broad, general training and a wide knowledge of the world about us for those who are to occupy such positions. The courses for this group of students should lead naturally and logically into the courses to be found in the various colleges and universities.

Second, the floaters or the group who are in high school with no particular objective. It seems evident that for this group continued vocational and educational guidance is essential. Their courses must be such as to urge them into making some sort of a selection of the place they expect to occupy in the world's work. They must be taught habits of work. In view of the indefinite nature of their plans for the future, they must be helped to acquire technical knowledge habits and skills which may be transferred into a number of different types of activities. Some of them may shift into the college preparatory group and their courses must be such that a change will not constitute a serious handicap.

Third, the non-college preparatory group. It is reasonably

safe to assume that a large portion of the boys electing industrial arts in the high school, but who do not expect to attend college, will eventually find their way into some activity that is at least partly technical in nature. These boys need vocational rather than educational guidance. They likewise need to be taught habits of work which will function in any of a great many lines of activity. They need courses which will particularly develop manipulative skill which they can sell after graduation. For example, they may receive enough training in drafting in high school so that they can obtain a position as a tracer or possibly a detail man in a drafting room. To attempt to make machine designers and architects out of high-school boys is foolish. They have neither the experience nor the maturity required, and to instill in their minds such ideas is very harmful, because it is setting up a desire which cannot be reached in anything like the time they expect it to be. This naturally leads to dissatisfaction and discontent. They should be made to feel that what they are learning is saleable, provided they are willing to begin at a level commensurate with their experience and their training.

Fourth, the vocational, occupational, or trade group. When a boy expresses a wish to enter a particular trade it may be presupposed that no further vocational guidance is necessary or desirable unless he wishes to change his plans. There have always been some boys of high-school age who would have welcomed this opportunity for trade education had it been offered, and again I say that these boys are by no means of inferior quality. We now know that it takes as good a type of intellect to become a skilled printer as it does to become a skilled surgeon, and the time is passed when trade or occupational courses can be used as a dumping ground for the undesirables from other departments of the school. We have also learned that this group is quite separate and distinct from the other three as to method and content in pursuing their trade course. In the previous groups the industrial arts have been quite largely informational, and where skills have been acquired they have been of such a nature that they could be used in many different lines of endeavor. For the boy wishing a trade education the work must be so planned and taught as to be very specific, very definite and immediately saleable. It is not a good policy to mix trade students with regular high-school industrial arts students. The major objectives of trade courses are trade knowledge and skills; which are to be taught as nearly as possible under trade conditions, technical knowledge closely related to and necessary in following the chosen trade, and cultural or general-education subjects contributing to life in general.

From the above it is evident that not every high school is able to offer specific trade training, nor should they attempt to do so. In my judgment, cities of twenty-five thousand and above should, however, offer instruction in certain of the basic trades as are found in that community. Of course, it follows that the larger cities will be able to offer a wider range of activity. In the smaller community boys wishing definite trade training must continue to secure it through the rather haphazard pick-up method, or at best, the disorganized apprenticeship found in most communities.

I wish time permitted me to discuss with you further the methods of instruction for these trade students, because so little has been done with this in the public schools of the United States.

As you look back over the description of the four groups and the brief statement of the objectives for them, it is quite evident that for the first three groups the major objectives hinge about the materials of industry as opposed to the workman and his work as found in the junior high school. For the fourth group, or the boys desiring trade education, there are those who will charge that the objectives are too narrow. However, it is my opinion that they are specific rather than narrow.

The discussion thus far is not held to be an exhaustive study of the objectives of industrial arts in the senior high school, but only suggestive of lines of thinking which you may follow and develop in your own city to meet the conditions as you find them. I do not wish to leave this discussion without offering some suggestions as to how some of the objectives that have been set up may be reached, for objectives which do not lead to intelligent practice are entirely worthless. The junior high school industrial arts objectives are being met in the multiple experience shop, where the boy is passed about from one experience to another in rapid succession, only pausing long enough to get a touch of this experience and that—enough to arouse interest or generate dislike, as the case may be. This work is correlated with courses in occupational studies and programs of vocational and educational guidance.

As we turn to a consideration of senior high school industrial arts, we find that most of our shops as they are now organized and administrated will not meet modern objectives. They are too formal and too much emphasis is being placed on skill. Some of the time-honored subjects which have occupied a prominent position in high school industrial arts have outlived their usefulness, and have degenerated into expensive, high-grade play courses where students may devote their time to making projects of doubtful worth. This is well illustrated by wood

turning. The time was when nearly every high school of any size had a wood-turning shop in which were found twenty-four lathes set in nice straight rows, and at least twenty-four identical sets of tools, each arranged in exactly the same order. Twenty-four boys, who were assumed to have the same abilities and interests, were assigned to these lathes. They executed a carefully planned series of exercises that purported to teach them the mysteries of the wood-turning craft. They were then permitted to make candlesticks, nut bowls, and the more ambitious and expert students made lamps. When the student finished the course he had a few of these projects and that was about all. The modern shop for teaching woodwork in the high schools is quite a differently equipped and administrated one. It may have two or three wood lathes in it, together with enough general woodworking equipment for students to delve into the various fields of industry in which wood is a prominent material, such as carpentry, cabinet-making, pattern-making, etc. This type of shop is properly called a general woodshop. Wood-turning and joinery have slipped into the discard because they do not function in the future life of the student as they should. The exercise method of teaching has likewise been relegated to the scrap heap, and we are now teaching boys the woodworking processes and materials by having them use real tools on real material, doing a real job, not merely play. For example, just now in Kansas City we are carrying on seven building projects, five of which are being done to a large extent by high-school students, and the others by trade students. A large portion of the work is done on the job away from the school shop. The boys are taught why fir is a suitable lumber to use in certain types of outside construction. They are likewise taught the value of setting up on a job for quantity production. These are only illustrative of the possibilities of such methods. Can you imagine being able to give such instruction in the high-school shop, where every boy is forced to do the same thing in the same time as every other boy in the group, regardless of interests or abilities?

Following this same line of thought, instead of having a shop equipped with twenty-five or thirty forges in which city boys are taught to make gatehooks, weld chains, etc., we are equipping and operating shops to teach boys the romance of metals. They are taught their derivation, something of their geology, their reduction and manufacture, their treatment and their application to industry. In Kansas City we call these general metal shops. We use the automobile as the point of departure for a few specific reasons. First, the automobile embodies more kinds and types of metals than any other of our common ma-

chines. Second, the automobile industry has come to occupy such a prominent place in our industrial life that a large number of our population come into intimate touch with it. Third, the automobile as a means of conveyance has come into such common use that everyone, no matter what his calling or condition in life, needs to know something of its structure and maintenance. These general metal shops have a space large enough to accommodate three or four automobiles, which are usually owned by the schools. In addition to this, and separated from the space occupied by the automobiles, are some sample-machine tools, such as a plane milling machine, two engine lathes, a shaper, a drill press, a grinder, a forge, a small heat-treating furnace, and an acetylene welding outfit, and the necessary hand tools. Thus, as you will see, we are not conducting an auto-repair shop or a machine shop, but rather a general metal shop for the study of metals.

Printing as a senior high-school subject offers a wonderful opportunity to display industry, provided it does not degenerate into a shop for the printing of the school paper and the school annual. The graphic arts or graphic trades, as they are sometimes called, have a very wide application and an increasing importance, but for high-school print shops to attempt to duplicate a commercial printing establishment is fallacy. Here is a place to teach the artistry of the printing craft and to show the value of printing as a means of preserving the thoughts and ideals of mankind.

As a suggestion for a future type of activity which will help to attain the objectives of industrial arts in the senior high school, we shall develop what will be called a general power shop. This shop will be equipped and organized to teach boys the fundamental principles and practices of the generation of power, its transmission, and its absorption for use in industry. Here will be an opportunity to teach the great waste and inefficiency that develop when improper working conditions are allowed to continue, as illustrated by incorrect and inadequate lubrication.

The activities described above are planned to meet the objectives of the first three groups of high-school students outlined early in this paper. I wish to give a little consideration to the instruction to be given to the boy of high-school age who wishes to prepare himself for entrance into a specific trade or craft; in other words, to study with you for a few moments trade-preparatory courses. In the trade courses, as in the other industrial-arts courses, we have an underlying philosophy upon which the work is based. It is the function of this type of work, hereafter referred to as a trade school or trade course, to prepare boys to work. They are not college preparatory courses. They

are not high school courses as usually understood. They are trade courses, work courses, whose ideal must always be honest, high-grade craftsmanship. The first requirement of the teachers in these courses is that they must be masters of their trade so that they can command the respect not only of their students but of the workmen throughout the community. I can best convey my thoughts about trade instruction by describing briefly for you a part of the program of trade education as carried on in Kansas City.

We believe that the only satisfactory way to train boys to work is to have them work on real jobs with a standard of proficiency, both in quality and quantity, comparable to that which they will meet when they enter the craft. Following out this thought, our trade schools believe that the statement made in the Smith-Hughes Law, which says, "The instruction shall be on a useful and productive basis," is sound, and we are carrying it into practical application. In these schools the students do not make products or projects for themselves which they may take home, but they do work on a productive basis for the Board of Education. We build our own buildings with the students, make our own furniture, repair our own electrical machinery, and a wide variety of other work, so that in each trade the students are working on products, the worth of which they know and which they may see put into actual use. For example, we needed a new unit of our building at the Lathrop Trade School. Our Board of Education gave us an appropriation of sixty thousand dollars with which to build this unit. The school architect drew the plans and wrote the specifications, and our boys did the work. We hired a building superintendent, just as would be done by a contractor; we bought our own materials and our instructors acted as foremen on the job. As the work was carried forward the boys received their instruction, and now that the building is practically completed we will be glad to subject it to your inspection, knowing that it will compare favorably with a similar building put up by contract.

Thus, we do large quantities of work, and while it is true that we do effect some considerable saving of money for the School District, yet this is not the objective. We know that following this plan when our boys apply for entrance into the world of work they have training which they can sell. They are accustomed to having their work measured as it will be measured by their employers; hence, their transition from school life to work life is not a shock, but is a very gradual process for them.

I have outlined only a few of the many types of activity which may be carried on profitably in an industrial-arts program

among boys of senior high-school age. We feel that it is our task in this department to assist boys in being inducted into industrial life intelligently.

In summary, in order that our pupils may be enabled to fill those places in life that are best for them and best for society, they must be equipped with adequate information, useful habits and skills, worthy attitudes, lofty ideals, and discriminating appreciation—in health, in family, in industry, in citizenship, in recreation, and in religion.



Brief Notes on Terminology Study

PROFESSOR WILLIAM G. WHITFORD

University of Chicago, Chicago, Illinois.

ART is one of the newest subjects of the school program. It has been a factor in public education for just one hundred and six years. Because of this comparative newness, the art educator has been busily engaged in establishing his subject, devising subject matter, working out aims or objectives, developing methods, training teachers and all the hundred and one things necessary in the organization and administration of a new subject.

These facts, no doubt, justify us in using a somewhat indefinite and unorganized vocabulary in relation to our subject. We have not had the time really to stop and think about the nomenclature of art, to say nothing of developing a uniform use of words or a uniform definition of the terms used. We have been more concerned with results of instruction than with the technique of instruction. We have been, perhaps, like the farmer in the old story who said to the local teacher of grammar, "I don't care whether Johnny learns that a hen *sits* or *sets*. All I want him to know is whether she has *laid* or *lied*."

One of the purposes of the recently organized Federated Council on Art Education is to develop, if possible, a "simplified art vocabulary of exact meaning."

The Committee on Terminology has been working upon this problem for two years with the hope of finding out just what we could do as teachers and art educators to secure some agreement in respect to the use of art terms.

The subject of terminology in the field of art is extremely broad and for the most part indefinitely classified. Over one hundred technical terms are in common use in the vocabulary of art. Many of these words have never been clearly defined. They are often used interchangeably by different authors, and

in many cases, they are obscure in meaning and difficult to apply in public school use.

For this reason, the Committee on Terminology has centered the first part of its investigation upon a program of analysis and classification, believing that this phase of the work was essential as a basis for further investigation.

I wish to outline briefly the procedure of the committee—our technique of securing information, and what we are trying to accomplish.

The following analytical studies have been made:

1. A survey and analysis of the literature of art to discover the nature and extent of terminology employed by leading authors. Thirty-seven important books on art have been analyzed to determine the vocabulary commonly used by writers in describing art quality.

2. A survey and analysis of the leading published courses of study in art for the elementary and secondary schools of the United States to determine the terms commonly employed in curriculum building in the schools.

3. Analysis of articles in such periodicals as the *School Arts Magazine*, *American Magazine of Art*, *Art and Decoration*, *House Beautiful*, *Art World*, *The International Studio*, and editorials and special articles in other publications to determine usage of art terms in current literature.

4. Personal conferences with a number of outstanding painters, sculptors, architects, and art educators to secure opinions in regard to type of terminology study which would meet a definite need.

5. An experimental questionnaire to a small group of art educators for the purpose of securing suggestions for classification and to obtain ideas for procedure. The returns from this group enabled the committee to prepare a tentative classification with a minimum of disagreement. About 60 per cent agreement was obtained for this preliminary questionnaire.

6. "Drag Net" procedure. A quite extensive set of sheets containing a tentative classification of the 118 most important terms found in the literature of art was sent out to 230 supervisors, teachers, and educators in the field of public school art education. Special reply sheets were enclosed with the request that members of this group send to the committee corrections, additions, or an entirely new form of classification and suggestions which might help in the work.

7. "Check List" procedure. A questionnaire was prepared to determine by a majority of opinion preferences in respect to points of difference evidenced in previous replies. A reply sheet containing a list of definite questions to be answered by yes or

no was sent to 149 persons who replied to previous appeals for assistance. One hundred twenty-six replies were received from this questionnaire with an agreement of practically 95 per cent.

The committee is working to secure, if possible, still further agreement in regard to the classification of terms included in this study.

Purely objective standards have been employed throughout the entire investigation for the securing of information and in compiling the data which will appear in our final report. Opinions of members of the committee have been given exactly the same weight in computing results from questionnaires as of any other member of the group of 149 collaborators.

It is obvious that to secure the full benefits of any classification, a limited number of terms must be given more significance than others. Therefore, the 118 terms found in the literature of art have been classified into four major groups, which, taken together, cover approximately all of the phases of the subject of "Design" or "Composition."

The four groups of terms are:

1. Elements of Art Structure.
2. Principles of Arrangement.
3. Resulting Attributes.
5. General Qualifying or Descriptive Terms Relating to Types of Treatment or Character.

We are now making a compilation of standard dictionary definition of terms, and an analysis of sixty-five art books so as to include in our report a compilation of definitions of terms from the literature of art.

Within this classification we have arranged all of the important terms found in the literature of art. These have been grouped so as to designate first, those words having most generally accepted usage; second, synonymous or related words, and third, general explanatory notes and illustrative material describing and explaining the terms.

The final report of the Committee on Terminology will be divided into three parts. Part I (Analytical, consisting of an analysis of the literature of art to discover outstanding terms); Part II (Synthetical, including classification of terms); Part III (Definition of terms).

It has not been the aim of the committee (and I wish to emphasize this point), to attempt a limitation of terminology or a restriction of the vocabulary of art in any way. Rather, it favors a rich vocabulary. The committee believes, however, that enrichment may be most readily attained by first obtaining as a basis, a classification characterized by clearness and simplicity.

By establishing a "simplified art vocabulary of exact mean-

ing" infinite possibilities for enrichment and enlargement of vocabulary will be possible without in any way sacrificing or departing from clearness, unity, and coherence of terminology.

The report of the Committee on Terminology should be ready for publication during the current year.

At the special Council meeting held in Philadelphia on April 13th, last, President Farnum asked me to make the following report to this group:

The report of the Museum Committee, Miss Florence Levy, chairman, is in the hands of the printer.

The College report, which touches the high school situation, Professor Holmes Smith, chairman, is in final form ready for printing this fall.

The third annual meeting of the Council has been postponed until fall by unanimous vote of the Council so that all available funds could be used at this time for purposes of publication rather than for the meeting.

Committee on Terminology:

WILLIAM G. WHITFORD, *Chairman*,

RAYMOND P. ENSIGN,

LORADO TAFT.



Pure in Tone

Brilliant

Lift Easily

Flow Smoothly

Mix Perfectly

Talens Water Colors

MADE IN HOLLAND

U. S. Distributing Office

IRVINGTON, NEW JERSEY

Manufacturers

Rembrandt

Artists' Colors

Drawing Inks

Brushes



Constitution and By-Laws of the Western Arts Association



CONSTITUTION

ARTICLE I—NAME

The name of this Association shall be the Western Arts Association, and its object shall be the advancement of the teaching of art, manual training, household arts, and allied subjects in schools, and particularly in public schools.

ARTICLE II—MEMBERSHIP

All interested in education are eligible to membership in this Association.

ARTICLE III—OFFICERS

Section 1. The officers of this Association shall consist of a President, Vice President, Secretary-Treasurer, and Auditor.

Section 2. All officers, except the Secretary-Treasurer, shall be elected each year by a majority ballot of the Association. Nominations of officers shall be by a committee of three nominated from the floor and elected by ballot.

Section 3. The Secretary-Treasurer shall be appointed by the Council, as hereinafter provided.

ARTICLE IV—MEETINGS

The Annual Meeting shall be held at such time and place as may be determined by a vote of the Council.

ARTICLE V—QUORUM

A quorum for the transaction of business shall consist of twelve members.

ARTICLE VI—STANDING COMMITTEES

Section 1. *Council.* The affairs of the Association shall be managed by a board of eight (8) Directors, chosen from its members, which shall be called "The Council." The Council shall consist of six members, to be elected as hereinafter provided, and the President and Secretary-Treasurer, ex-officio.

At each annual business meeting of the Association one member of the Council shall be elected for a term of five years, upon the recommendation of the Committee on Nominations.

The report of the Committee on Nominations shall specify the ground in service to the Association, upon

which such recommendation is based. No member of the Association shall be eligible to hold office in the Association who has not been a member, in good standing, in the Association for at least three years prior to his election.

Section 2. *Program Committee.* There shall be a Program Committee of four members, consisting of the President, Vice President, ex-officio, and two other members appointed each year by the President, one of whom shall be designated as Chairman, and one of whom shall be a resident of the city entertaining the convention.

Section 3. *Exhibit Committee.* There shall be an Exhibit Committee of four members, with a term of service of two years, two members resident in the city which is to entertain the convention, to be appointed each year by the President, who shall also designate a Chairman.

Section 4. *Editorial Board.* There shall be an Editorial Board of three members, with a term of service of three years, one member to be appointed by the President each year. The senior member shall act as Chairman unless otherwise designated by the President.

ARTICLE VII—AMENDMENTS

Amendments to this Constitution may be made at any regular meeting by a two-thirds (2-3) vote of those present, provided notice of the proposed change shall have been given to each member at least three months previous to the meeting at which this vote is taken.



BY-LAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. *The President* shall preside at all meetings and serve as an ex-officio member of the Council and of all other committees. It shall also be the duty of the President, with the concurrence of the Council, to make all appointments and fill all vacancies.

He shall keep in touch with the Local Committees in charge of the reception and entertainment of the Association at the place of meeting, and make such suggestions as he deems wise in regard to the management of the meeting, and in general direct the affairs of the Association during his term of office.

He shall consider all bills of expense incurred by the various committees before authorizing their presentation to the Secretary-Treasurer for payment. Any expenditure not provided

for in the annual budget must be approved by the Council before authorization by the President for payment.

All checks presented for the payment of bills must be countersigned by the President before being issued.

Section 2. *The Vice President* shall serve as ex-officio member of the Program Committee. In case of the absence of the President, the duties of that office shall devolve upon the Vice President, during the period of such absence.

Section 3. *The Secretary-Treasurer* shall keep complete and accurate minutes of all meetings of the Association and of the Council, and upon their approval, by the Council, shall enter the same in the books of record kept for the purpose. He shall keep the roster of members with addresses, enroll new members, and correspond with persons eligible to membership or interested in the work and meetings of the Association, and as far as possible keep lists of the same.

The Secretary-Treasurer, under the supervision of the Council, shall have charge of the books of account of the Association. He shall collect all moneys due the Association, keep account of the same and deposit in a bank in the name of the Western Arts Association. He shall keep account of all bills against the Association and after their approval by the proper officer, shall issue checks for payment of the same, and forward to the President for his signature.

He shall make and collect all bills against the members or others. He shall have charge of all bills against the Association, shall keep an account of the same, and shall present them in proper form to the Council, on demand, for audit. He shall submit his books of account together with vouchers to the Auditor at the close of the fiscal year, September 1.

It shall be the duty of the Secretary-Treasurer to provide a thorough and efficient system of registration, including name, title, and permanent and local address of those in attendance at the annual meetings.

To attend to the printing and distribution of all necessary stationery as directed by the Council.

To provide duplicate copies of minutes, membership lists, addresses, committee reports, etc., for the use of the President and Chairmen of committees as desired, and to furnish them when necessary with memoranda and data in regard to affairs requiring official action.

To prepare and sent out bulletins containing such information in regard to the work of the Association as may be authorized or directed by the Council.

To keep a full and accurate record of all work performed in the discharge of his duties, together with an itemized account of

expenses, and upon the approval of the Council, submit the same to the Association at its annual meeting.

To act as custodian of all papers and properties belonging to the Association and keep a list of the same for incorporation in the Annual Report.

The necessary expenses of the Secretary-Treasurer incurred in attending the annual meeting shall be paid out of the funds of the Association upon warrant properly drawn and approved by the Council.

Section 4. *The Secretary-Treasurer* shall be required to give bond in such sum as the Council may direct. It shall be executed by a responsible guaranty company, the expense to be defrayed by the Association.

Section 5. *The Auditor* shall examine the final reports of the Secretary-Treasurer, Chairmen of the Standing Committees, and their books and vouchers after the close of the fiscal year—September first—and report upon the same to the Council in time for publication in the Annual Report of the Association.

The Auditor may, if it seems necessary, employ the services of a certified public accountant to assist in auditing the accounts of the various officers and committees as herein provided, and charge the same to the Association, the bill to be approved by the Council.

ARTICLE II—DUTIES OF STANDING COMMITTEES

Section 1. All bills incurred by any committee for expenses shall be approved by the Chairman of that Committee and submitted to the President for approval. Bills for expenditures not provided for in the annual budget must be submitted by the President to the Council for consideration.

Section 2. *The Council* shall hold one meeting immediately preceding and one meeting immediately following the Annual Convention of the Association and such other meetings as may be deemed appropriate. If a Council member shall find it impossible to be present at any Council meeting he shall appoint some member of the Association who will attend such meeting to act as his proxy for that meeting and so advise the Secretary in writing.

Four members (or their proxies), of whom three shall be elected members, shall constitute a quorum for the transaction of business.

The Council shall, at its first meeting after adjournment of the Annual Convention, elect a chairman, and appoint an active member to serve as Secretary-Treasurer of the Association and of the Council for one year, or until his successor is elected.

The Council may, for cause, declare the office of Secretary-Treasurer vacant, and make a new appointment at any time.

The Council shall receive and consider all appointments and resignations, the Secretary's minutes, reports of the Secretary-Treasurer and Chairmen of Standing Committees, also any other matters which have been referred to it. It shall also consider the final reports of the Auditor, Secretary-Treasurer, and Chairmen of Standing Committees before authorizing their publication in the Annual Report of the Association.

It shall consider all bills for expenditures not provided for in the annual budget before authorizing their payment.

It shall furnish to the Secretary-Treasurer immediately after the annual meeting, the list of officers and committees for the year for incorporation in the Annual Report of the Association. It shall also furnish to the Secretary-Treasurer from time to time during the year, such announcements in regard to the work of the year as it deems desirable for incorporation in the official bulletins to be mailed to members.

It shall authorize the issuing of all bulletins, announcements, etc., relating to the general work of the Association and its annual meeting, and, in general, co-operate with the President in exercising such supervision over its affairs as may be necessary to insure satisfactory results.

It shall keep a record of its proceedings, including expenses incurred in the discharge of its duties, and report the same to the Association at its annual meeting, together with such suggestions and recommendations as may be deemed desirable.

It shall prepare, for presentation at the annual business meeting, a report of the financial condition of the Association for the past year, and shall also present therewith a detailed estimate of the probable income and expenditures for the following twelve months.

It shall determine, for the guidance of the officers and standing committees, when not otherwise provided by specific appropriation by the Association, the sums of money to be available for the work of such committees.

Section 3. *The Program Committee* shall engage lecturers and speakers and have entire charge of the program for the annual meeting. In consultation with the President and the Local Committee of the city where the meeting is to be held, it may make such arrangements for service, entertainment, and publicity as it deems necessary for the success of the meeting.

At least one day previous to the annual business session the Program Committee shall report to the Secretary-Treasurer all bills of expense connected with the current meeting.

Section 4. *The Exhibit Committee* shall have entire charge

of all exhibits, both educational and commercial, in connection with the annual meetings of the Association.

It shall, at the beginning of the school year, invite representatives of schools or school systems to send exhibits of art, manual training, and other forms of industrial work. It may also invite commercial exhibitors to send exhibits at a reasonable charge for space, the amount received to be turned into the treasury of the Association.

It shall furnish to those intending to exhibit all necessary directions for arranging, mounting, marking, shipping, installing, etc., and make such arrangements with the Local Exhibit Committee at the place of meetings as will insure the satisfactory placing of exhibits.

Section 5. *The Editorial Board* shall have full charge of the publication of the Annual Reports, collect the manuscripts of lecturers and speakers, reports of discussions and minutes of the annual meetings, and attend to such editing of the same as may seem necessary. With concurrence of the Council, the Editorial Board shall be empowered to make from time to time such changes in the general form and character of the Report as may add to its attractiveness and help to make it valuable to members and others interested in the work of the Association.

It shall keep a full and accurate account of all receipts and expenditures and other items of interest in connection with its work and report the same to the Council at its meetings immediately preceding the annual meeting of the Association, and also at the close of the fiscal year, September first.

ARTICLE III—MEMBERSHIP AND DUES

Section 1. There shall be two classes of membership, active and student.

Section 2.—

(a) Active membership shall have all the privileges of membership, including voting at all business meetings.

(b) Student membership shall be confined to persons actually enrolled in a regular course for graduation at schools which prepare for work along the lines in which the Association is interested, and shall have the privilege of attendance at all meetings of the Association and receive a copy of the Annual Report Bulletin.

Section 3.—

(a) Active members shall pay an annual membership fee of two dollars (\$2.00) payable to the Secretary-Treasurer at or before the annual meeting. One dollar of the dues shall entitle each member to the right to vote on all questions before the

Association, and such other privileges as belong to active membership. Non-payment of dues for two successive years shall be considered equivalent to resignation.

(b) Student members shall pay an annual membership fee of one dollar (\$1.00).

Section 4. *Local Expenses.* All necessary local expenses, including those involved in the housing, placing, and reshipping of exhibits, in engaging halls for meetings and necessary service, etc., shall be guaranteed by the city or organization inviting the Association for its annual meeting.

ARTICLE IV—RESOLUTIONS AND APPROPRIATIONS

Section 1. *Resolutions.* No resolution may be brought before the Association for final action, if any member objects, until it has been referred to the Committee on Resolutions, which shall report on all resolutions received by it for recommendations.

Section 2. *Appropriations.* No motion involving appropriation of funds from the treasury may be brought before the Association for final action until it has been referred to the Council for recommendations.

ARTICLE V—ORDER OF BUSINESS

The order of business at the annual meeting shall be as follows:

1. Election of Committee on Nominations.
2. Appointment of Committee on Resolutions.
3. Preliminary Report of Secretary-Treasurer.
4. Reports of Program Committee, Exhibit Committee, Editorial Board, Council.
5. Reports of Special Committees.
6. Report of Nominating Committee.
7. Election of Officers.
8. Unfinished Business.
9. New Business.
10. Adjournment.

ARTICLE VI—AMENDMENTS

These By-Laws may be amended at any regular meeting by a two-thirds (2-3) vote, provided notice has been given at a previous meeting of the current session or without previous notice, by a unanimous vote of the members present.

RESOLUTION I

WHEREAS, The Western Arts Association has been providing much material of great value to the combined group of teachers of fine, industrial, and household arts and to teachers in the field of vocational education, this Association desires to re-affirm that a practical co-operation between the teachers of these groups is highly desirable and essential to the proper development of a co-ordinated educational system. To this end, be it

Resolved, (a) That the officers of this Association be requested to continue a program varied enough to be of interest and profit to all of these groups represented. (b) That the Association undertake a special campaign for the purpose of increasing the membership among the teachers of industrial and household arts.

GEORGE C. DUTCH,
EARL L. BEDELL,
LILLIAN WEYL, *Chairman*.

RESOLUTION II

WHEREAS, The Sixth International Art Congress is to be held in Prague in 1928, and,

WHEREAS, Educational exhibits of an international nature will be assembled for this Congress, to serve as a medium of exchange of current art educational thought. Be it

Resolved, That this Association endorse the work of the American Committee for the Sixth Art Congress and solicit the members of the Western Arts Association for membership in the International Art Congress, together with an effort to encourage as many representatives of the Western Arts Association to attend the Congress as is possible. Be it further

Resolved, That the Association sponsor and plan exhibits of school arts for the Congress and try to secure from the Congress representative European exhibits for exhibition purposes at the Western Arts meeting following the Congress.

GEORGE S. DUTCH,
EARL L. BEDELL,
LILLIAN WEYL, *Chairman*.

RESOLUTION III

WHEREAS, Randall J. Condon, because of his appreciation of the value of art training in education, has always sponsored the promulgation of its ideals in the educational world;

WHEREAS, Whenever possible in connection with conventions of the Department of Superintendence of the National Education Association, he has organized and given prominence to public-school art exhibits of various character, and thus emphasized the importance of art education;

WHEREAS, Through his efforts, both as President of the Department of Superintendence of the National Education Association and by his prominence as an educator of the first rank, the Dallas exhibit received nation-wide prominence and thus placed the teaching of art on a higher plane. Be it

Resolved, That Dr. Condon, having proved himself a real benefactor to the cause of art education and an inspiration to those engaged in the teaching of art in all its forms, receive grateful acknowledgment from the Western Arts Association for his devotion to their cause and active service therein, and that a copy of this resolution be forwarded to him.

GEORGE S. DUTCH,
EARL L. BEDELL,
LILLIAN WEYL, *Chairman*.

RESOLUTION IV

WHEREAS, Mr. William Vogel has rendered outstanding service to the cause of art education in the United States and reflected honor upon this Association, of which he is a distinguished member, by organizing, installing, and interpreting the National Exhibition of school art work in Dallas, as a special feature of the program of the Department of Superintendence of the National Education Association. Be it

Resolved, That the Western Arts Association hereby express to Mr. Vogel its sense of pride in his achievement and gratitude for his accomplishment, which has distinctly benefited all who are engaged in art-educational work.

GEORGE S. DUTCH,
EARL L. BEDELL,
LILLIAN WEYL, *Chairman*.

RESOLUTION V

WHEREAS, The splendid success of the Thirty-third Annual Meeting of the Western Arts Association, in matters of entertainment, professional profit, and inspiration to its members and guests, is due mainly to the unstinted labor of the officers of the Association and the local committees of Milwaukee, rep-

resenting the schools and the officials of the city as well as the civic and business organizations. Be it

Resolved, That the members of this Association who have so greatly profited by attendance at this meeting, hereby express their sincere gratitude for this generous service.

Respectfully submitted,

GEORGE S. DUTCH,
EARL L. BEDELL,
LILLIAN WEYL, *Chairman*.



REPORT OF AUDITOR

THE UNIVERSITY OF CHICAGO
THE SCHOOL OF EDUCATION
Chicago, Illinois

Department of Art Education

December 14, 1926.

Mr. Raymond T. Fell, *Secretary-Treasurer*,
Western Arts Association,
Dayton and Baymiller Streets,
Cincinnati, Ohio.

My dear Mr. Fell:

On account of the need of returning these books to you, I have had to make my examination somewhat hurried. I should like to call your attention to item 5 on page 24. I have also indicated two or three minor corrections in the check book, otherwise I have found the books in excellent condition.

One little realizes the work connected with your office until the opportunity is presented to check over the various items. I commend you on the way you are handling this tough job.

With best wishes, I am,

Very truly yours,

WILLIAM G. WHITFORD, *Auditor*,
Chairman, Department of Art Education.

DEMONSTRATE LINE RHYTHM WITH COLOR

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Report of the Council of The Western Arts Association

1926-1927

CARL COTTER, *Chairman.*

SIX meetings of the Council were held during the year. The first meeting was held immediately at the close of the business meeting of the association in Des Moines in May, 1926. On motion, duly seconded, Carl Cotter was elected chairman for the ensuing year.

On account of the illness of his mother, Mr. Cotter was unable to be present at the Milwaukee meeting, and Miss Hayden acted as chairman in his place.

The second meeting of the Council of the Western Arts Association, held at the Hotel Wisconsin in Milwaukee, Tuesday evening, May 3, at seven o'clock, was a general get-together dinner and meeting. The purpose of the meeting was to bring together the members of the Council and others interested in the success of the association for a real heart-to-heart talk on the problems of the association and to bring about a better understanding of the controlling factors and to give opportunity to discuss ways and means for developing a bigger and better association.

The following Council members were present: Mr. Elmer Christy, President of the Association; Mr. William Vogel; Miss Harriet Cantrall; Miss Estelle Hayden; Mr. F. C. Lampe, and Mr. Raymond Fell, Secretary-Treasurer. The following guests were present and participated in the general discussion which followed the dinner: Mr. Walter Scott Perry, Director of the School of Fine and Applied Arts, Pratt Institute, Brooklyn, New York; Mr. Raymond P. Ensign, Dean of the School of the Art Institute, Chicago; Miss Florence H. Fitch, Director of Art, Indianapolis; Miss Lillian Weyl, Director of Art, Kansas City, Missouri; Mr. Frank Bruce, Bruce Publishing Company, Milwaukee, and Miss Josephine Pudil, from the office of the Superintendent of Schools, Milwaukee, Wisconsin.

In the discussion which followed the dinner it was the consensus of opinion of those present that, through concerted effort, the association can and should grow into a finer, stronger, greater, and better organization with greater possibilities for service, in its field, than ever before. Many ideas were brought out and many excellent suggestions were made.

Plans were suggested for increasing the membership and it was agreed that, in order to make the association a powerful and influential organization, real, genuine, worth-while service should be made available to all of its members.

A plan was suggested for dividing the territory of the Western Arts Association into sections or states, each section or state to be in charge of an officer elected by the members of the association in that state. It was also suggested that each state might be sub-divided into units in which the members of the association could get together three or four times a year to discuss their common problems in conference. These meetings, together with a monthly publication issued through the secretary, would be a means of stimulating interest in the association by injecting new life into it and creating greater interest in the annual meetings.

The advisability of having a paid secretary who should give his entire time to the affairs of the association was discussed. It was thought by some that such a man would make his salary by the increased growth of the association. It was agreed by all that there was too much work for one man to handle alone unless he gave practically all of his time to the work.

Interesting accounts of the growth of the association and the activities of the past were discussed, and the evening closed with sincere expressions of loyalty and interest, and a firm resolution on the part of those present to give earnest and untiring support to the association in the future.

The plan of the programs of the annual meeting was discussed at length, and it was the consensus of opinion that there should be more sectional meetings and, perhaps, fewer general meetings, and that in both sectional and in general meetings the number of speakers should be limited so as to give time and opportunity for discussions.

It was suggested that discussion leaders be appointed who would constructively criticize the addresses with a view to invoking discussion from the members. The Council went on record as requesting that this information be given to the next Program Committee.

A motion, made by the Secretary-Treasurer, defining the word "expenses" as applied to speakers, was passed by the Council, who decided that "expenses" should include transportation from the speaker's home to the place of meeting and return by the most direct route, his hotel room and his meals only.

After considering several attractive invitations, the Council voted to accept the invitation from Indianapolis to hold the next meeting in that city.

The Council authorized the payment of three bills not

authorized by the Budget, records of which are on file in the office of the Secretary-Treasurer. The Budget of the association was carefully studied and the items as presented were discussed in order separately, and the Budget approved. An increase in Program expenses was approved, as was an increase in the expenses of the office of President.

In recognition of his splendid contribution to the association, it was voted to allow Dr. Thomas Monroe \$100 in addition to his expenses to the association.

On a motion made by President Christy and seconded by Secretary-Treasurer Fell, it was decided to salvage the lumber used at the Milwaukee meeting and use it next year at the Indianapolis meeting.

The Council approved the financial statement of the Secretary-Treasurer as given in his report.

Signed:

ESTELLE HAYDEN, *Acting Chairman.*

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FOR DECORATIVE ART WORK
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TWENTY-SEVEN COLORS
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Report of the Secretary

THE growth of the Western Arts Association, in membership, during the past year has surpassed all expectations. The Association now has over five hundred more members than in 1926. Our Association has grown tremendously during the past year for two reasons—unceasing publicity and the loyalty of our members in working and securing new members.

During the past year 86,000 membership slips were sent out, in the mail, by eleven commercial firms. This campaign, though somewhat expensive, was the means of securing over two hundred new members.

Every Industrial Arts teacher in the state of Ohio received a letter, first class from the Secretary, over the signature of Mr. Carl Cotter, of Toledo, Ohio, setting forth reasons why Industrial Arts teachers should join the Association. Twelve hundred printing teachers, in the United States, received a special letter over the signature of Fred Hartman, of Chicago, Illinois, urging them to join the Association. Eight hundred Industrial Arts teachers in the state of Indiana received a letter from the Secretary, first class, over the signature of Mr. Harry Wood, of Indianapolis, Indiana, urging them to join the Association. The concerted effort put forth by the officers of the Association to increase the number of Industrial Arts and Household Arts members in the Association has been very successful, as we now have 240 more Industrial Arts teachers than last year and sixty-five more Household Arts teachers than last year.

The Secretary wrote a special letter to 487 prospective members. The names of these prospective members were sent to the Secretary by members of the Association. In an effort to gain additional members, several thousand membership cards were mailed to 340 supervisors of the Arts asking them to distribute the cards among members of their departments—this was the means of gaining many new members. It must be kept in mind that 162 members withdrew or dropped out of the Association during the past year—however this was offset by 670 new members, who joined the Association during the past year.

In order to realize the growth of the Association from the three principle sources of income I desire to submit the following figures. These figures were taken from the books of the Association at the close of the fiscal year for the past six years.

<i>Advertising</i>		<i>Memberships</i>		<i>Commercial Exhibits</i>
1922...	\$647 50	1922...	\$800 00	*1922... \$2,389 58
1923...	652 00	1923...	976 00	1923... 735 00
1924...	700 00	1924...	700 00	1924... 1,400 00
1925...	680 82	1925...	952 00	1925... 2,090 82
1926...	917 80	1926...	1,636 00	1926... 1,545 76
1927...	1,530 00	1927...	2,520 00	*1927... 2,275 00

*The receipts from Commercial Exhibitors in 1922 (Cincinnati meeting) exceeded this year's receipts from the same source by \$114.58.

The Secretary handled the sale of Commercial Exhibit Booth space during the past year. This work has always been handled by a committee in the city entertaining the convention.

The addressing, in longhand, of thousands of letters and pre-convention bulletins by the Secretary, required a tremendous amount of work and considerable expense, but this is one of the best methods of advertising the Association as well as securing new members. The program expenses this year exceeded the budget appropriation by about \$375.00. This expenditure was one of the best investments the Association has made during the past year.

Seven weeks after the close of the last convention, the Milwaukee Convention Committee presented a bill to the Association for expense incurred in erecting booths, renting of floor space for the Commercial Exhibitors, and for lumber for mounting the gigantic education exhibit. This amounted to about \$425.00 more than was anticipated in the budget.

The membership campaign required considerable addressing, postage and printing. This expense was very near three hundred dollars. The Association therefore spent about \$1,300.00 more this year than it did last year.

Four records were broken during the past year, as follows:

1. More people attended the Milwaukee convention than any previous convention.
2. At present the Association has the largest number of members in its history.
3. More advertising space was contracted for this year than in any past year.
4. The educational exhibits at the Milwaukee meeting exceed any past conventions in size and number of exhibitors.

Following is the estimated budget for the fiscal year from September 1, 1927, to September 1, 1928, approved by the Council in Milwaukee last May.

Estimated Receipts

Membership (900).....	\$1,800 00
Advertising.....	1,200 00
Sale of Reports	50 00
Commercial Exhibitors.....	1,900 00
Interest on Certificate of Deposit.....	10 00
Miscellaneous.....	300 00
<hr/>	
Total.....	\$5,260 00

Estimated Expenditures

Printing.....	\$2,500 00
Badges.....	15 00
Program	1,000 00
Exhibit Committee.....	200 00
Editorial Board.....	200 00
President's Office.....	100 00
Secretary's Office.....	400 00
Secretary's Salary.....	300 00
Miscellaneous.....	350 00
<hr/>	
Total.....	\$5,065 00

As Mr. Harry Wood, Supervisor of Industrial and Vocational Education, Indianapolis, Indiana, has succeeded me as the Secretary-Treasurer of the Association, I am asking the members of the Association to give Mr. Wood the same loyal and enthusiastic support that you have given to me.

Again I want to most heartily thank Messrs. Milton C. Potter, Charles Perry, Frank and William Bruce, John Claude and all of the various Milwaukee Convention committeemen and women who worked day after day and night after night last spring to make the Milwaukee Convention the finest, largest and most successful convention the Association has ever had.

Permit me also to thank all of the Commercial Exhibitors, "The Ship" as well as all of the advertisers in the Association's bulletins for the splendid assistance you have given the retiring Secretary at all times. Without the assistance of our Com-

mercial friends it would be very hard for the Association to grow and expand as it has in the past three and one-half years.

In conclusion let me say, "I'll meet all of you in Indianapolis, on May 2, 3, 4, 5, 1928."

Respectfully submitted,

RAYMOND T. FELL, *Secretary-Treasurer.*

TREASURER'S REPORT

Following is an Itemized List of Disbursements for the Fiscal Year from September 1, 1926, to September 1, 1927.

The Methodist Book Concern, Cincinnati, printing and binding of 1926 Annual Report, six bulletins and miscellaneous printing..	\$2,741 31
Edna Sander, clerical services.....	8 19
Marie Rothaas, clerical services.....	7 69
Chapman & Rapp, Cincinnati, engravers, half-tones and zinc etchings	64 37
Bess Scott, clerical services.....	94
Mary Batemann, stenographic services.....	69 76
Virginia Liscomb, stenographic services (one year).....	78 39
Raymond T. Fell, Secretary-Treasurer, salary.....	300 00
Raymond T. Fell, expenses in attending Convention at Milwaukee..	98 63
The Woodrow Company, Cincinnati, stationery.....	3 70
Ætna Casualty & Surety Co., Cincinnati, premium on treasurer's bond.....	2 50
Florence White, stenographic and clerical services (one year).....	131 97
Virginia White, clerical services.....	21 00
Western Union Telegraph Co., telegrams.....	22 48
Caroline Wilhelm, refund on over payment of dues.....	2 00
Addressograph Co., plates, steel filing cabinet, and repairing addressograph machine.....	69 56
Secretary's Office Expense, postage, expressage, telegrams, stationery, long distance telephone calls, etc.....	136 50
Ideal Letter Service, Cincinnati, multigraphing and mimeographing circular letters.....	19 50
Evelyn Diemer, stenographic services (one year).....	108 15
Mr. E. W. Christy, President's expenses.....	89 41
Mr. A. G. Pelikan, program expenses (Chicago meeting).....	10 00
Miss Ann V. Horton, program expenses.....	99 58
Expenses in copyrighting the 1926 Annual Report.....	3 50
M. S. Sherwood, expenses to Chicago in regard to meeting of Program Committee.....	18 20
Chatfield and Woods Co., Cincinnati, envelopes.....	1 95
Frank E. Mathewson, refund on overpayment of dues.....	2 00
Louise Barkau, bookkeeping and stenographic services.....	73 90
Miss Mabel F. Williams, refund on overpayment of dues.....	1 00
Postage for mailing Miss Foster's Federated Council Report to members.....	29 00
William H. Vogel, postage.....	2 50
Dorothea Richardson, clerical hire.....	26 65

Cincinnati Postmaster, deposit on second-class mailing.....	20 00
Fred Hartman, postage for membership campaign....	22 50
Lena Loveland Beck, convention reporter.....	153 80
Marion Ehlers, clerical help.....	6 75
Richard Loehr, clerical help.....	9 18
Norman Wienberg, clerical help.....	7 50
Pettibone Bros. Mfg. Co., Cincinnati, convention buttons.....	13 50
B. B. Burling, Milwaukee, membership committee expenses.....	38 48
Hotel Wisconsin, Council get-together dinner expenses.....	25 55
Thomas Monroe, program expenses.....	213 00
Frank D. Slutz, program expenses.....	144 00
John F. Arundel, exhibit express charge.....	4 66
The Federated Council on Art Education, annual dues.....	30 00
Norman C. Meier, program expense.....	42 73
O. H. Day, program expense.....	50 00
Otto F. Ege, program expense.....	75 00
A. B. Mays, program expense.....	75 00
Walter Sargent, program expense.....	75 00
Molitor Box Co., Milwaukee, packing boxes.....	3 25
A. H. Edgerton, program expense.....	50 00
J. H. Beveridge, program expense.....	117 19
Samuel C. Croot Co., New York, commission on securing advertising	12 00
Virginia Gorbold, clerical hire.....	16 70
Estelle Fell, revising manuscript and reading proof on 1926 Annual Report.....	50 00
David Dixon, clerical hire.....	6 75
Total.....	\$5,504 87

TREASURER'S REPORT FOR THE YEAR 1926-27
FOR FISCAL YEAR—SEPTEMBER 1, 1926, TO SEPTEMBER 1, 1927

DISBURSEMENTS

Publications, Printing and Engravings.....	\$2,811 18
Program Committee.....	1,013 77
Badges.....	13 50
Editorial Board.....	203 80
Secretary's Office, Postage, Expressage, Telegrams, Stationery, Long Distance Telephone Calls, etc.....	245 54
Secretary's Expense at Convention.....	98 68
Clerical Help, Stenographic Services, and Postage.....	571 52
President's Expense.....	50 00
Secretary-Treasurer's Salary.....	300 00
Miscellaneous Expense.....	196 98
Total Disbursements.....	\$5,504 87

TREASURER'S REPORT FOR THE YEAR 1926-27
FOR FISCAL YEAR—SEPTEMBER 1, 1926, TO SEPTEMBER 1, 1927

RECEIPTS

Dues.....	\$1,260 00
Bulletin Subscriptions....	1,260 00
Advertising.....	1,530 00
Sales of Reports.....	50 38

Commercial Exhibits....	2,275 00
Miscellaneous....	1,047 05
Interest on Note....	10 00
Total Receipts....	\$7,432 43
Total Receipts....	\$7,432 43
Total Disbursements....	5,504 87
Cash on Hand in Bank September 1, 1927....	\$1,927 56
Provident Savings Bank & Trust Co., Certificate of Deposit....	500 00
Total Assets, September 1, 1927..	\$2,427 56

EDUCATIONAL EXHIBITS

The following Schools and Institutions had an Educational Exhibit during the
Milwaukee Meeting:

<i>City and State</i>	<i>School From Which Exhibit Was Sent</i>	<i>Name of Person in Charge of Exhibit</i>
1 New Castle, Pa....	Public Schools.....	Emelia H. Salemon, Dir. of Arts.
2 Chicago, Ill....	Art Institute.....	Raymond P. Ensign, Dean.
3 South Bend, Ind....	Public Schools.....	Abbie L. Pierce, Supv. of Art.
4 Evanston, Ill....	Northwestern University....	Anna Hong, Professor of Art.
5 Bozeman, Mont....	Montana State College....	Olga Rose Hannon, Head of Art Department.
6 Detroit, Mich....	Elementary Schools.....	Mable Arbuckle, Supervisor of Art.
7 Milwaukee, Wis....	Milwaukee Downer College..	Marjorie S. Logan, Director Dept. of Art.
8 Superior, Wis....	Central High School.....	Margaret Rehnstrand, Art Teacher.
9 Cincinnati, Ohio....	Vocational Education Dept., Public Schools.....	John Arundel, Supervisor.
10 Syracuse, N. Y....	Public Schools.....	M. Matilda Mieth, Supervisor of Art Education.
11 Toledo, Ohio....	Public Schools.....	Jane B. Welling, Supervisor of Art.
12 St. Louis, Mo....	Public Schools.....	Herbert G. Jackson, Supervisor of Drawing.
13 Superior, Wis....	State Normal School.....	Jane Rehnstrand, Director of Art.
14 Boston, Mass....	Museum of Fine Arts.....	Anson K. Cross, Instructor.
15 Harrisburg, Pa....	Public Schools.....	Minna M. Beck, Supervisor of Art.
16 Winnetka, Ill....	Public Schools.....	Alta B. Gahan, Director of Art.
17 San Francisco, Cal..	Redding School.....	A. Altman, Director of Art.
18 Milwaukee, Wis....	Milwaukee Normal School...	Gustav Moeller, Director of Art.
19 Kalamazoo, Mich....	Public Schools.....	Beula M. Wadworth, Supv. of Art.
20 Brooklyn, N. Y....	School of Fine and Applied Arts, Pratt Institute.....	Walter Scott Perry, Director.
21 Lawrence, Kansas..	Public School Art Methods, University of Kansas.....	Mrs. Roxoli Seabury, Director.
22 Madison, Wis....	University of Wisconsin.....	B. Enice Lamp.
23 Milwaukee, Wis....	Layton School of Art.....	Charlotte R. Partridge, Director.
24 Tipton, Ind....	Public Schools.....	Ethel B. Thornburg, Art Supv.
25 Duluth, Minn....	Public Schools.....	Indianola Willcuts, Supv. of Art.

<i>City and State</i>	<i>School From Which Exhibit Was Sent</i>	<i>Name of Person in Charge of Exhibit</i>
26 Chicago, Ill.	Public Schools	Lucy S. Silke, Supervisor of Art.
27 Mishawaka, Ind.	High School	Ada Kennedy, Art Supervisor.
28 Topeka, Kansas.	Public Schools	Lugrace Whitner, Supervisor of Art.
29 Indianapolis, Ind.	Public Schools	Florence H. Fitch, Director of Art Instruction.
30 Grand Rapids, Mich.	Public Schools	Charlotte W. Calkins, Director of Art Education.
31 Minneapolis, Minn.	University of Minnesota.	Ruth Raymond, Chairman, Dept. Art Education.
32 Ypsilanti, Mich.	Mich. State Normal College.	Bertha Goodison.
33 Marion, Ind.	Public Schools	Ruth Crooks, Art Supervisor.
34 Oklahoma City, Okla.	Public Schools	Mattie L. Jarrott, Director of Art.
35 Chicago, Ill.	University of Chicago.	Wm. G. Whiteford, Chairman Dept. of Art Education.
36 Lansing, Mich.	Public Schools	Katherine F. Smith, Supv. of Art.
37 Great Falls, Mont.	Public Schools	Carolyn M. Gillette, Supervisor of Drawing.
38 Detroit, Mich.	Public Schools	Alice V. Guysi, Supervisor of Art.
39 Madison, Wis.	Public Schools	L. Irene Buck, Supervisor of Art.
40 Monmouth, Ill.	Public School	Doris W. Engel, Art Supervisor.
41 Petoskey, Mich.	Public Schools	Frances Pailthorp, Art Supervisor.
42 Scranton, Pa.	Scranton, Pa.	Angela G. Bluwitt, Director of Arts.
43 Charleston, S. C.	Memmingel High School.	Grace Gaw, Instructor of Art.
44 Chicago, Ill.	Chicago Academy of Fine Arts.	George Deitterer.
45 Omaha, Neb.	Public Schools	Marion Reed, Supervisor of Art.
46 St. Paul, Minn.	Public Schools	Lillian G. Swan, Supervisor of Art.
47 Memphis, Tenn.	Public Schools	Mary V. Moore, Director of Art.
48 Springfield, Ill.	Public Schools	Harriett M. Cantrall, Dir. of Art.
49 Cincinnati, Ohio.	Public Schools	Wm. H. Vogel, Supervisor of Art.
50 South Bend, Ind.	Public Schools	G. F. Weber, Dir. of Vocational Ed.
51 Warrensburg, Mo.	Central Missouri State Teachers' College.	Mayme B. Harwood, Dir. of Art.
52 Indianola, Iowa.	Public Schools	G. A. Taylor, Supervisor of Art.
53 Wauwatosa, Wis.	Public Schools	Olive Gash, Director of Art.
54 Moline, Ill.	Public Schools	Marie Koeneman, Supv. of Art.
55 Oak Park, Ill.	Public Schools	Caroline L. Eckart.
56 Gd. Forks, N. Dak.	Public Schools	Ella C. Moen.
57 Winnetka, Ill.	New Trier High School.	Olive L. Grover, Head of Art. Dept.
58 Kenosha, Wis.	Public Schools	Edna E. Hood, Supervisor of Art.
59 Rockford, Ill.	Public Schools	Myrtle M. Irons, Supervisor of Art.
60 Oakland, Calif.	Public Schools	May L. Sellander, Director of Art.
61 Milwaukee, Wis.	Public Schools	Alfred Pelikan, Supervisor of Art.
62 New Orleans, La.	Public Schools	Ida Barrow, Director of Art.
63 Galesburg, Ill.	Public Schools	Goldia Atherton, Supervisor of Art.
64 Dayton, Ohio.	Public Schools	Susan Odlin, Director of Art.
65 Green Bay, Wis.	High Schools	Eliza King, Art Supervisor.
66 Racine, Wis.	Public Schools	Isabell Work, Art Supervisor.
67 York, Pa.	Public Schools	Jane Driver, Director of Art.
68 Oak Park, Ill.	Public Schools	Miss Blankmier, Supervisor of Art.
69 Greeley, Colo.	Colorado Teachers' College.	Miss Baker, Supervisor of Art.

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LIST OF COMMERCIAL EXHIBITORS AT THE MILWAUKEE MEETING

Booth No.

- 1 Waldcraft Co., Indianapolis, Indiana.
- 2 Huey Co., Chicago, Illinois.
- 46 The Art Supply Co., Milwaukee, Wisconsin.
- 47 Foley Saw Tool Co., Minneapolis, Minnesota.
- 48 Triple Metals Corporation, 107 N. Wacker Drive, Chicago, Illinois.
- 49 The Manual Arts Press, Peoria, Illinois.
- 50 Mentzer-Bush Co., 2210 South Park Ave., Chicago, Illinois.
- 51 Practical Drawing Co., 1512-16 S. Wabash Ave., Chicago, Illinois.
- 52 Stanley Rule & Level Co., New Britain, Connecticut.
- 53 Frederick Post & Co., Box 803, Chicago, Illinois.
- 54 The Lewis Institute, Chicago, Illinois.
- 55 The Esterbrook Steel Pen Co., Camden, New Jersey.
- 56 Binney & Smith, 41 E. 42nd St., New York City.
- 57 Ladies Home Journal, Philadelphia, Pennsylvania.
- 58 American School, Chicago, Illinois.
- 59 F. A. Owen Publishing Co., Des Moines, Iowa.
- 60 Brackett Machinery Co., Madison, Wisconsin.
- 61 Joseph Dixon Crucible Co., Jersey City, New Jersey.
- 62 & 63 Thomas Charles Co., 2249-53 Calumet Ave., Chicago, Illinois.
- 64 Bruce Publishing Co., 354-364 Milwaukee St., Milwaukee, Wisconsin.
- 65 & 66 Devoe & Reynolds, 14 West Lake St., Chicago, Illinois.
- 67 American Type Founders Co., 300 Communipaw Ave., Jersey City, N. J.
- 68 School Arts Magazine, 44 Portland St., Worcester, Massachusetts.
- 69 American Crayon Co., Sandusky, Ohio.
- 70 Art Extension Society, Chicago, Illinois.
- 71 Abbott Educational Co., 208 S. Wabash Ave., Chicago, Illinois.
- 72 Prang Co., Chicago, Illinois.
- 73 Barnhard Brothers & Spindler Co., Monroe & Throop Sts., Chicago, Ill.
- 74 Henry Disston & Sons, Inc., Philadelphia, Pennsylvania.
- 75 Eberhard Faber, 37 Greenpoint Ave., Brooklyn, New York.
- 76 Favor, Ruhl Co., 425 S. Wabash Ave., Chicago, Illinois.
- 77 The Parks Ball Bearing Machine Co., Cincinnati, Ohio.
- 78 American Type Founders Co., Jersey City, New Jersey.



SPACE CONTRACTED FOR BY ADVERTISERS IN THE WESTERN ARTS ASSOCIATION BULLETINS IN 1927

- 1 Eberhard Faber, 37 Greenpoint Ave., Brooklyn, N. Y. Three pages
- 2 American Crayon Co., Sandusky, Ohio. Three pages
- 3 Practical Drawing Co., 220 Lamar St., Dallas, Texas. Three pages
- 4 Binney & Smith Co., 41 E. 42nd St., New York City. . . Two and one-half pages
- 5 Favor Ruhl & Co., 425 S. Wabash Ave., Chicago, Ill. . . One and one-half pages
- 6 Esterbrook Steel Pen Mfg. Co., Camden, N. J. One and one-half pages
- 7 Abbot Educational Co., 208 S. Wabash Ave., Chicago, Ill.,
One and one-half pages
- 8 Devoe & Reynolds Co., Inc., 14 West Lake St., Chicago, Ill.,
One and one-half pages
- 9 Huey Co., 19 S. Wabash Ave., Chicago, Ill. One and one-half pages
- 10 Hugh H. Breckenridge, Ft. Washington, Pa One page
- 11 Manual Arts Press, Sandusky, Ohio. One page

12	Talens & Sons Co., 985 Springfield Ave., Irvington, N. Y.	One page
13	American Type Founders Co., 300 Communipaw Ave., Jersey City, N. J.,	One page
14	Stanley Works, New Britain, Conn.	One page
15	New York School of Fine and Applied Arts, 2239 Broadway, New York City,	One page
16	Joseph Dixon Crucible Co., Jersey City, N. J.	One page
17	Bruce Publishing Co., 129 Michigan St., Milwaukee, Wis.	One page
18	Oliver Machinery Co., 1025 Clancy Ave., Grand Rapids, Mich.	One page
19	American School, Drexel Ave. and 58th St., Chicago, Ill.	One page
20	Milton Bradley Co., Springfield, Mass.	One page
21	Prague Tour, Elmer W. Christy, 216 E. 9th St., Cincinnati, Ohio.	One page
22	Gregg Publishing Co., 20 W. 47th St., New York City.	Three-fourths page
23	Isaac Pitman & Sons, 2 West 45th St., New York City.	Three-fourths page
24	Anson Cross, Winthrop Station, Boston, Mass.	One-half page
25	Layton School of Art, 488 Jefferson St., Milwaukee, Wis.	One-half page
26	Prang Co., 2001 Calumet Ave., Chicago, Ill.	One-half page
27	Berkshire Summer School of Art, Monterey, Mass.	One-fourth page
28	Art Institute of Chicago, Chicago, Ill.	One-fourth page
29	Ashland Oregon Summer School of Art, 1520 E. 59th St., Chicago, Ill.,	One-fourth page
30	Manuel Rosenberg, Artists' Building, Cincinnati, Ohio.	One-fourth page
Total Amount of Advertising Space Contracted for 1927—		
		Thirty-four and three-fourths pages

In 1927 there were fifteen more pages of advertising space contracted for than in 1926.

Travel=EUROPE=Study

Tour to the International Art Congress at Prague, Czecho-Slovakia with the Temple Tours, Inc.

Tour directed by Henry Turner Bailey, Director of the Cleveland School of Art, assisted by Otto Ege, Instructor in Handcraft, the Cleveland School of Art; Dr. Arthur B. Clark, Professor of Art, Leland Stanford University, California; and Vesper L. George, Director of the Vesper George School of Fine and Applied Arts, Boston, Mass.

Interesting lecture courses by the directors; professional college credit given if desired.

COST OF TRIP—Leaving Montreal June 29, 1928, on Cunard steamer, and returning Sept. 3, 1928, including all traveling expenses, ranges from \$780 to \$1,095, depending upon the itinerary selected.

Main itinerary includes: France, Belgium, Germany, Czecho-Slovakia, Holland and England. Other itineraries include Austria, Hungary, Rumania, Turkey, Greece, Italy, and Switzerland.

In Prague to attend the International Art Congress, from July 30 to August 5, 1928.

Write for complete descriptive circular.

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